

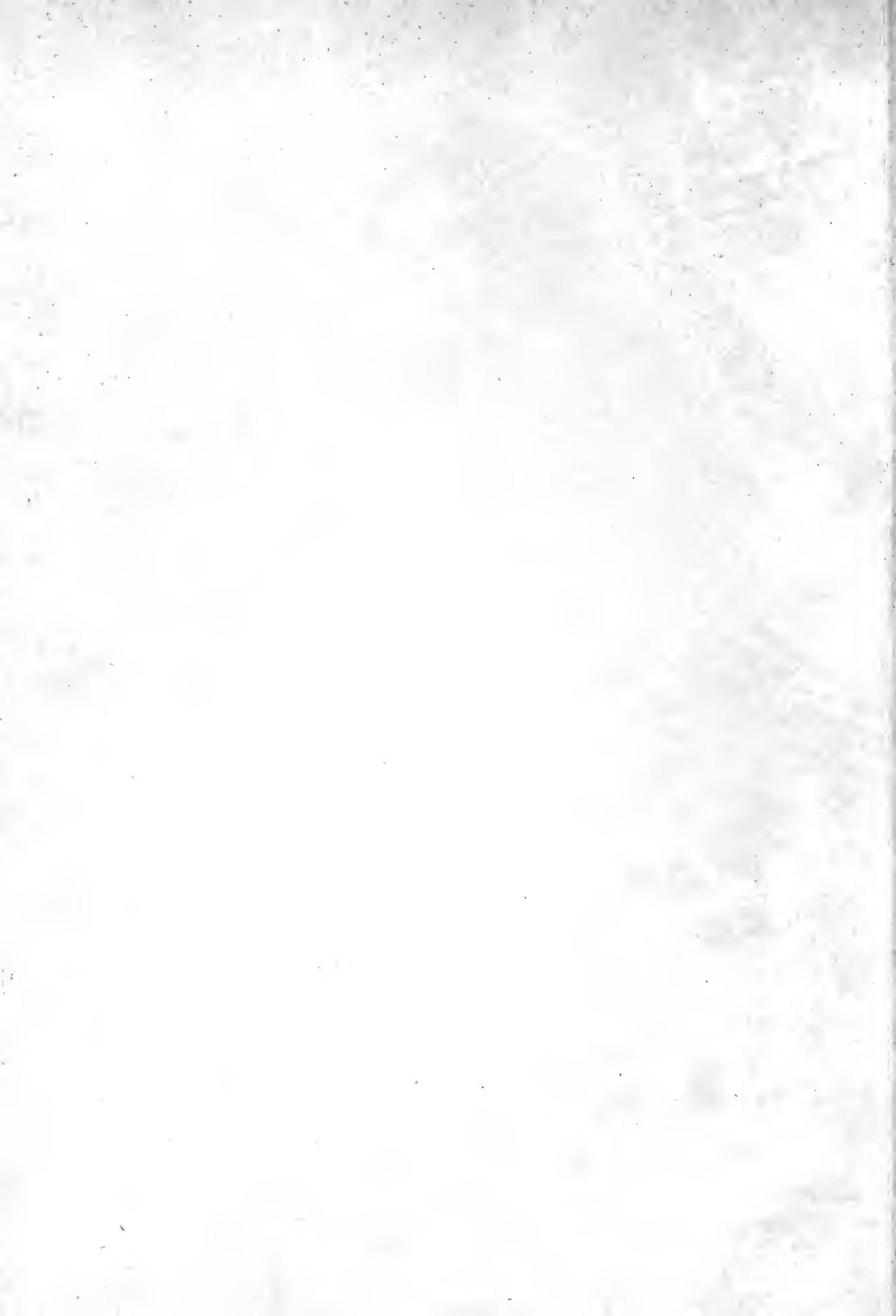
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David Roberts, R.A.

London, Published July 1st 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

FRONT ELEVATION OF THE GREAT TEMPLE OF ABOO SIMBEL

THE

NOBLY LAND

Syria, Nubia, Arabia, Egypt, & Babia.

AFTER LITHOGRAPHS BY LOUIS HAGHE

FROM DRAWINGS MADE ON THE SPOT BY

David Roberts, B.A.

WITH MISCELLANEOUS DESCRIPTIONS BY

WILLIAM BROCKEDON, F.R.S.

VOL. V.



David Roberts del.

GREAT GATEWAY, LEADING TO THE TEMPLE OF KARNAK, THEBES

NEW YORK.

D. APPLETON & CO. 346 & 348, BROADWAY



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FRONT ELEVATION OF THE GREAT TEMPLE OF ABOO-SIMBEL.

FRONTISPIECE TO VOL. V.

THIS additional view of the façade of the Great Temple of Aboo-Simbel has been chosen by Mr. Roberts in further illustration of the subject.

Descriptions, as far as the limit of our text allows, have been given of the various parts and aspects of this stupendous excavation and sculpture from the living rock; as well as of the original discovery of its existence by Burckhardt, the first access to its interior by Belzoni, and the further exposure of a part of its façade to its base by Mr. Hay. The effect of this wonderful Temple upon travellers who have been fortunate enough to visit it has been, without exception, of the same impressive character. Warburton, in "The Crescent and the Cross," says:—"Here, at the Temple of Osiris, a space of about one hundred feet in height is hewn from the mountain, smooth, except for the reliefs. Along the summit runs a frieze of monkeys, in long array; then succeed a line of hieroglyphics and some faintly-carved figures, also in relief; and then four colossal giants, that seem to guard the portal. They are seated on thrones, which form, with themselves, part of the living rock, and are about sixty feet high. One is quite perfect, admirably cut, and the proportions accurately preserved; the second is defaced as far as the knee; the third is buried in sand to the waist; and the fourth has only the face and neck visible above the Desert's sandy avalanche. The doorway stands between the two central statues."

On entering, the traveller finds himself in a Temple which a few days' work might restore to the state in which it was left three thousand years ago. The dry climate and its extreme solitude have preserved the most delicate details from injury; besides which it was hermetically sealed by the Desert for thousands of years, until Burckhardt discovered it, Belzoni penetrated it, and Mr. Hay cleared away the protecting sands.

A vast and gloomy hall, such as Eblis might have given Vathek audience in, receives you, in passing from the flaming sunshine into that shadowy portal. It is some time before the eye can ascertain its dimensions, through the imposing gloom; but gradually there reveals itself, around and above you, a vast aisle with pillars formed of eight colossal giants, upon whom the light of heaven has never shone. These images of Osiris are backed by enormous pillars, behind which run two great galleries, and in these torchlight alone enabled us to peruse a series of sculptures in relief, representing the triumphs of Remeses II. or Sesostris. The painting which

once enhanced the effect of these spirited representations is not dimmed, but crumbled away; where it exists, the colours are as vivid as ever.

This unequalled hall is one hundred feet in length, and from it eight lesser chambers, all sculptured, open to the right and left. Straight on is a low doorway, opening into a second hall, of similar height, supported by four square pillars; and within all is the adytum, wherein stands a simple altar of the living rock, in front of four large figures seated on rocky thrones. The inner shrine is hewn at least one hundred yards into the rock; and here, in the silent depths of that great mountain, these awful idols, with their mysterious altar of human sacrifice, looked very pre-Adamic and imposing. They seemed to sit there waiting for some great summons which should awaken and reanimate these "kings of the earth who lie in glory, every one in his own house."

The Temples of Ipsamboul both date from the time of Remeses II., whose history is deeply indebted to the stony chronicles which the chisel wrote therein.

GRAND GATEWAY LEADING TO THE TEMPLE OF KARNAK, THEBES.

TITLE VIGNETTE TO VOL. V.

THIS stupendous gateway, which is covered with the most elaborate sculpture within and without, is situated on the western side of the grand inclosure that surrounded the whole of the sacred buildings known as Karnak; it was a wall of sunburnt bricks, which may yet be traced. This vast gate is one of two in that wall by which the inclosure was formerly entered; they are of immense height, from seventy to eighty feet, and are, from the richness of their sculptured decorations as well as brilliancy of colour, most striking and impressive. At this gate terminated the grand avenue of Sphinxes which extended from Luxor to Karnak, a distance of four miles.

What must have been the impression given by the glories of these temples on entering this sacred inclosure when Thebes was in its greatness! It can only be imagined, by those who have contemplated the ruins. How overwhelming must have been the effect of the Great Temple itself: its vast extent; the beauties of the smaller temples by which it was surrounded; the elaborate enrichments, decorations, and paintings; the sacred character too of the edifices thus enclosed in the midst of the vast city of Thebes, whose antiquity is concealed in impenetrable remoteness, yet rich in historical associations,—these temples, raised by the mightiest of her Pharaohs, the abode of the most wise and profound of those who “were cunning in all the learning of the Egyptians.”

Directly facing the dromos is a propylon, which led by a lateral entrance to the Great Hall of Columns, beyond which, on the right, the vast Obelisks still point to the “blue serene.” Within the gateway of our view is a smaller gate, on the side of which is recorded, in the language and character of the Egyptians, the taking of Jerusalem by Shishak, king of Egypt, during the reign of Rehoboam, the son of Solomon.

This view, which is taken from the line of ruined Sphinxes in the foreground of the colossal gateway, and at right angles with the great Temple, presents its lateral appearance, throughout the entire length, from the great propylon to the Obelisks, and offers one of the most impressive views of the ruins of Karnak.

GROUP OF NUBIANS AT WADY KARDASSY.

THIS group stood to be sketched at the request of Mr. Roberts whilst he was at Kardassy. Their dress generally consists of a loose cotton sheet wrapped round them, each to his fancy disposing of it as he feels it to be most convenient, or thinks it most elegant. They are seldom unarmed, and their weapons are a spear and a small knife, or dagger, which they wear attached to their left arms immediately above the elbow. The target and the long swords, which some of them bore, are not so generally used in Nubia as in Dongola and Abyssinia, where they are made; they were brought expressly to tempt our Artist to buy them. The sword is of very rude workmanship, and the target, which is ball-proof, is made of the hide of the rhinoceros. The Nubians all wear charmed bands around their arms or necks, which they readily dispose of, or anything else that they possess, to a purchaser.

There is a peculiar head-dress often worn by the men, which has no prototype, like that of the women, among the ancient Egyptians. This remarkable tie and trim of their hair has the appearance of a cap, for it is tied in a large tuft on the top of the head, but left thick and matted below the tie, and trimmed round with the precision of an inverted wooden bowl. The turban, worn only by a few, was probably adopted from their conquerors, the Arabs.

In all Mr. Roberts's intercourse with these wild people, he found them brave, generous, and confiding; and those among them, who choose to go to Cairo and there act as servants, are relied upon as the most faithful that can be obtained in the valley of the Nile.

Roberts's Journal.

PLATE I



Quere, Roberts, R. A.

Engraved by J. H. Johnson, from the original drawing by R. A. Roberts.

PLATE I. A group of indigenous people.



London. Published July 1st 1850, by Day & Son, Gate Street, Lincoln's Inn Fields.

FRAGMENT OF THE GREAT COLOSSUS AT THE MEMNONIUM, THEBES.

FRAGMENT OF THE GREAT COLOSSUS AT THE MEM- NONIUM, THEBES.

It has been found impossible to reconcile what exists of this Temple with the account given by the ancients of the form, character, and exact *locale* of the famous Memnonium. If the enormous statues of Dami and Siamun, the northernmost of which is, unquestionably, the Memnon of Strabo, were as he states in a building called the Memnonium, or placed like the statues before the great propylon of Luxor, this structure must have been destroyed since his time, as well as the Temple of which it formed a part. Various remains are found, and the plan of a vast structure may be traced, which will bear out the statement of Strabo. What, then, is the building now called the Memnonium? Some profound investigators have agreed to consider it as the tomb of Osymandyas. It has also been called the Ramseion, which Mr. Birch, whilst he adopts it, says is a hybrid Greek term for the Egyptian *Ei-en Ramos*, or abode of Ramses, and has been applied to a magnificent pile of buildings called by Hecataeus the tomb of Osymandyas, and by more recent writers the Memnonium. There are many reasons, he adds, for believing it to be either this famous tomb, or else modelled upon it. But others look upon it as the palace, or palace-temple, of Remeses III., or Sesostris (antiquaries have not yet settled whether Remeses II. or III. is the Sesostris of the Greeks), the greatest of Egyptian monarchs, whose monuments decorated Egypt and Asia from the rock-temples of Aboo-Simbel to the tablets hewn in the rock near the road between Ephesus and Sardis.

The great propylon of this Temple is in ruins, the lower part only has some remains of the records of the victories of Sesostris; and little exists of what was probably not inferior to the Temple of Karnak. The figures on the columns in this view were typical of Osiris, though portraits of Remeses—a practice of the Pharaohs to place their own resemblances on the figures of their gods. This fragment of the Temple, with a portion of a lateral corridor of circular columns, with capitals of the budding lotus, is a beautiful and picturesque object.

The fragment of a statue of Remeses II. is, however, the great wonder of the Memnonium. Hecataeus says that it was the largest in Egypt. It was formed of one stupendous mass of syenite, or granite, from the quarries near Assuan, or Syene, and represented the king seated on a throne, with his hands resting on his knees. Its foot, judging from the fragments, must have been nearly eleven feet in length and four feet ten inches in breadth. The figure measures from the shoulder to elbow twelve feet ten inches, twenty-two feet four inches across the shoulders, and fourteen feet four inches from the neck to the elbow. It has now been overthrown, and the colossal fragments lie scattered round the pedestal.

If it be a matter of surprise how the Egyptians could transport and erect a mass of such dimensions, the means employed to destroy it are scarcely less extraordinary. Had gunpowder been known it might easily have been effected: it is as probable that they knew the force of gun-cotton, which would have been even more efficacious.

The throne and legs are reduced to small fragments, but the upper part, thrown back upon the ground, lies still in the position in which it probably fell. No wedge-marks or indications of slow destruction appear; and if such means had been used, it is probable that the destroyers would have begun at the top, in places of less resistance; but here the force of disruption was applied in the middle or lower part of the figure, and, though we were ignorant of the means, there is little doubt that an explosive force was used. The figure on the head and in the pedestal are the work of the Arabs, who cut out the pieces for millstones. Its destruction was, perhaps, coeval with the time of the Persians.

No idea can be conveyed of its gigantic size, it probably exceeded, when entire, nearly three times the solid contents of the great obelisk at Karnak, and weighed nearly nine hundred tons.

Birch's Historical Notices.

Wilkinson's Egypt and Thebes.

FORTRESS OF IBRIM, NUBIA.

THIS Vignette represents the fortress from a nearer point of view, and admirably exhibits the bold headland, which is crested with the ruins of walls, towers, and defences; but it contains few relics of antiquity, and those a mixture of Egyptian and Roman, of a late date and in bad style: a stone building, with a cornice and projecting slab intended for the globe and asps; and the capital of a Corinthian column of Roman date. A block used in building the outward wall bears the name of Tirhaka, an Ethiopian king, who ruled in his capital of Naputa, now El Berkel. In the rock below Ibrim are some small painted grottoes, bearing the names of Thothmes I. and III., and of Amunoph III., and of Remeses II., of the eighteenth dynasty, with statues in high relief at the upper end.

Nothing can be imagined more lonely as an abode than this fortress—the Nile and the sun are the only things that appear to move there; and there is no water except what is obtained from the river. From its elevated situation the look-out is only over desolate mountains and an arid desert; sometimes, but rarely, a boat from Lower Egypt brings a traveller from a far distant country on his way to Wady Halfa, that he may be enabled to report on his return that he had visited both cataracts of the Nile. When the banks of the Nile were more thickly inhabited, and more frequent intercourse took place with Ethiopia and Abyssinia, Ibrim was a place of some importance: traces of habitations beyond the walls, and of an extensive necropolis, are evidence of a population more proportionate to its situation as a frontier fortress.

PLATE I.



David Roberts R. U.

London, published by J. & J. Hatchard, 27, Strand, near the Theatre, in the Strand, London, W.

FORTRESS OF IBRIM, NUBIA





David Roberts, R.A.

London, Published July 1st 1856, by Day & Son, Gate Street, Lincoln's Inn Fields

APPROACH TO THE FORECASTLE OF THE 'HULL'



APPROACH TO THE FORTRESS OF IBRIM.

“THIS fortress,” says Mr. Roberts, “approaches more in appearance to those of the Moslems, which I have seen in Spain, both in situation and in regularity of form. It is built on the very brink of a precipice like that of Ronda, and flanked at intervals with square towers of hewn or squared stone. The whole is now in a ruined condition, and, I believe, totally deserted. We did not see a human being near it.”

Its height above the river is from two hundred to three hundred feet, and its look-out is over the arid sands of the desert and naked and desolate mountains. It is supposed to be the *Primis Parva* of the ancients—a station which Petronius, the Prefect of Egypt under Augustus, occupied and garrisoned after he had made a successful expedition against the Queen of the Ethiopians, Candace. The Romans, however, never attempted to pursue their conquests farther to the south on the Nile. Candace, knowing that the Roman Legions had been sent from the Thebaïd into Arabia, took advantage of their absence and marched an army upon Syene, now Assouan, and destroyed the garrisons of Elephantina and Philæ. To revenge this insult, Petronius not only repulsed them, but, with his disciplined troops, pursued the army of Candace into her dominions, and drove them beyond her capital, Naputa, to take refuge in the deep recesses of her country. On his return he left a strong force at Primis, to keep the Ethiopians in check; but this was not long continued: the defeat which they had received from the Romans was a lesson not easily forgotten; and, at length, the station was abandoned, and they withdrew from a garrison so remote.

The place is now deserted and in ruins, though it was not many years since Ibrahim Pacha was besieged there by the Memlooks, whom he had driven out of Egypt. He had taken up his position there, when they endeavoured to cut him off, but, owing to its great natural strength, he maintained it several months against their utmost efforts. The besiegers intercepted their provisions, and they were reduced to severe privations. At length relief came from Lower Egypt, the Memlooks fled, entered Dongola, murdered its sovereign, and established there the residue of a military power, which scarcely ever had a parallel in history. Before or after the siege of Ibrim nearly every Memlook was sacrificed to the cruel but necessary policy of Mehemet Ali.

Mr. Roberts has in this scene introduced the boat of the Nile, to show the manner in which the boatmen reef the large sail by ascending the yard. When the boat is about to put up for the night, a stake is driven into the ground, by which it is secured. In descending the river these huge sails are lowered and slung midships, forming an awning across the decks. The boat itself is allowed to float down with the current, unless the wind against it is fresh enough to require that it be tracked or rowed.

COLOSSI AT WADY SABOUA.

IMMEDIATELY in front of the propylon originally stood two fine colossal figures: these were at the end of the avenue of Sphinxes, while two others stood at the commencement of the dromos. Each bore in his left hand a symbolical staff, surmounted with a ram's head and disk. The hair on each of the Colossi is arranged in the Nubian or Berber fashion, bound with a fillet, in front of which is the asp. The dress around the loins is gathered in front, unlike that which is usually observed in the Ptolemaic, or lower periods. Both of these statues have fallen, but our Artist has placed one standing, to show the symmetry of its form. Each statue is fourteen feet in height, and about five feet across the shoulders. The Sphinxes of the avenue have the head of Osiris instead of that of the ram, which monstrous emblem is more frequently employed to represent intellectual power.



David Roberts R.A.



David Roberts, R.A.

London, Published July 15th 1856, by Day & Son, 55, St. George Street, Jan. 1857. Im. 10. 1/2. 1/2.

RUINS OF THE MEMNONIUM, THEBES.

THE palace and temple of Remeses II. is erroneously called the Memnonium. There is, however, reason to believe that it was the Memnonium of Strabo, and that the title of Miamum, or Mai-Amun, attached to the name of Remeses II., being corrupted by the Romans into Memnon, became the origin of the word Memnonium, or Memnonia, since we find it again applied to the buildings at Abydus, which were finished by the same monarch. A remarkable circumstance connected with the name is the belief that this and other monuments so called had been built or finished by the Ethiopians.

For symmetry of architecture and elegance of sculpture there is no doubt that these ruins may vie with any other monument of Egyptian art. No traces are visible of the dromos that probably existed before the pyramidal towers, which form the façade to its first hypæthral area—a court whose breadth of one hundred and eighty feet exceeded its length by forty feet; but a double avenue of columns on either side extended from the towers to the second entrance, which was made by a flight of steps. On one side of these was the great Colossus of the Memnonium.

The second area is about one hundred and forty feet by one hundred and seventy feet, having on the south and north sides a row of Osiride pillars, connected with each other by two lateral corridors of circular columns. Three flights of steps, one in the centre, the others lateral, lead to the end corridor of this court: the centre flight has on each side a black granite statue of Remeses II. seated, the bases of the thrones being cut to fit the talus of the ascent. Behind these columns, and on either side of the central door, is a limestone pedestal, which probably supported the figure of a lion or the statue of a king: thence three entrances open into the grand hall, each strengthened and beautified by a sculptured doorway of black granite; and between the two first columns of the central avenue, a pedestal supported on either side another statue of the king. Twelve massive columns form a double line along the centre of this hall, as at Karnak, and eighteen of smaller dimensions, to the right and left, complete the total of the forty-eight which supported its solid roof, studded with stars on an azure ground. To the hall, which measures one hundred feet by one hundred and thirty-three feet, succeeded three central and six lateral chambers, indicating by a small flight of steps the gradual ascent of the rock on which the edifice is constructed. Only two of the nine central apartments now remain, each is supported by four columns, and measures about thirty feet by fifty-five feet; but the vestiges of their walls and the appearance of the rock, which has been levelled to form an area round the exterior of the building, point out their original extent. The sculptures, much more interesting than the architectural details, have suffered still more from the hand of the destroyer; and of the many curious battle-scenes which adorned its walls four only now remain. These paintings are among the most interesting relics in Egypt, and they are fully

described in Sir Gardner Wilkinson's most valuable Work on Modern Egypt and Thebes.

The desolate scene represented by Mr. Roberts enables the observer to trace the order of the successive parts of this once splendid structure, in the above account drawn from Wilkinson's Work. A connexion, there cannot be a doubt, once existed between the figures seen on the left, the vocal Memnon and his companion, and the present ruins of the Memnonium-Ramseion, or tomb of Osymandyas, by whichever name it is acknowledged. Vast masses have disappeared altogether between Damy and Shamy and the ruined propylon.

The drawing shows the whole range of country to the base of the Libyan chain.

Wilkinson's Egypt and Thebes.

PERSIAN WATER-WHEEL, USED FOR IRRIGATION IN NUBIA.

THIS clumsy apparatus is supposed to have been introduced into Egypt after the Persian invasion by the followers of Cambyses. The ignorance of the Egyptians under the Pharaohs of any aid to irrigation more effective or less laborious than the *shadoof*, is not more remarkable than the continuance of the latter means to the present time, except in Nubia, and on its borders.

The Persian water-wheel consists of a long endless rope or chain to which jars are attached, which, passing over a wheel, are inverted and made to discharge the water with which the ascending jars are filled into a trough, at as great an elevation as the cultivator requires or can obtain. Motion is given to this wheel by bullocks; it has not yet occurred to the Nubians to use the waters of the Nile as the motive power for raising their supply, which is so often done in the European rivers. Such apparatus, however, as that used in Upper Egypt and Nubia is still used in Spain, and called a *norria*; it was introduced probably from the East.

When the Nile is low, says Wilkinson, the land is irrigated by water-wheels which are the pride of the Nubian peasant; even the endless and melancholy creaking of these clumsy machines is a delight to him which no grease is ever permitted to diminish. The wealth of an individual is estimated by the number of these machines. In a hot climate like Nubia they prefer to employ oxen in the arduous duty of raising water, instead of using the pole and bucket of the *shadoof*: but for these water-wheels the poor Nubian is heavily taxed, by the Government. He has few wants, but every effort to supply these is taxed and such claims are enforced on his date-trees as food, and his water-wheels as a mean of cultivation, that he is often driven from the soil to seek service in a menial station at Cairo.



Lower part of the water wheel at the mill at the falls of the Nile



Diwan, Cairo, 1841.

London: Published July 15th 1841, by Taylor, Colclough & Co. 10, Abchurch Lane, in the City.

A GROUP AT THE ENTRANCE OF THE TEMPLE OF AMUN AT THEBES, EGYPT.



A GROUP AT THE ENTRANCE OF THE TEMPLE OF AMUN AT GOORNA, THEBES.

THIS ruin of the Temple of Amun at Goorna is merely adopted as the *locale* for a group of Turco-Egyptians, such as the traveller often meets in the valley of the Nile. The central figure is an officer of the Pacha, making a visit to collect tribute, or to listen to complaints of mal-administration. He is visited by the Sheik of the village, who stands near him, behind whom is an attendant; the officer is ready to decide, not so much upon the justice of a case submitted to him, as to arguments accompanied by bribes. This makes such an appointment profitable, and it is usually obtained by a bribe, or given to a favourite, to reward him by a means of becoming rich, without regard to the injustice which it is almost certain will attend his administration. Old men of the village form picturesque groups on such and similar occasions around the functionary, who, when he has learned from the Sheik or others the cases likely to come before him,—how he can make the most by his decisions, who can best pay him or bribe best to evade just payment, or suffer best the injustice about to be inflicted in enforcing unjust claims, and thus fleece the poor wretches subjected to such ministers of *justice*; having learnt all this,—he is ready to receive the complaining parties. Such is the general character of these visits; they are frequent, and strikingly characteristic of law, or the abuse of it, in Egypt.

But such scenes are presented, and groups formed, by causes less painful to reflect upon. Sometimes the principal people of a village meet to receive a stranger, or listen to the teller of a story; but, however formed, the group never fails to be highly picturesque in costume with ample draperies: muffled figures, and attitudes as effective from their gestures, positions, and habits, as any painter could arrange for study, and offer materials for the sketch-book, which renew to the artist, or excite in the untravelled stranger, impressions of Eastern manners and character which no mere inventor could produce. On the left in the group here sketched is an Arab woman, dressed in the *boorcho*, or face-veil, which conceals all but the eyes, and leaves the imagination to supply that beauty which rarely exists in the face itself. Near her are two children, one an Arab boy, in the costume of childhood seen in the lower parts of the valley of the Nile, the other in the dress of a richer class or better condition of society.

The ruins in which this scene is laid would be grand and striking in any other place than in proximity with the great Temples of Karnak, Luxor, and Medinet Abou. The Temple of Amun at Goorna, on the western bank of the Nile, was one of the most northern of the Temples of Thebes, in what was called, in the time of the Ptolemies, the Libyan suburb; and, though less ancient than Karnak, it was dedicated to Amun

by Osirei, and completed by his son Remeses II. The place can scarcely be traced amidst the mounds and ruins of Arab hovels. Though so little remains of this Temple, it is full of interest to the Egyptian antiquary, from the inscriptions which are still found and read among its hieroglyphics.

THE ISLAND OF PHILÆ BY SUNSET.

THERE is no object on the Nile so beautiful as the Island of Philæ, with its temples and trees seen amidst the wild desolation of the vast rocks which here bound the river above the first cataract of the Nile.

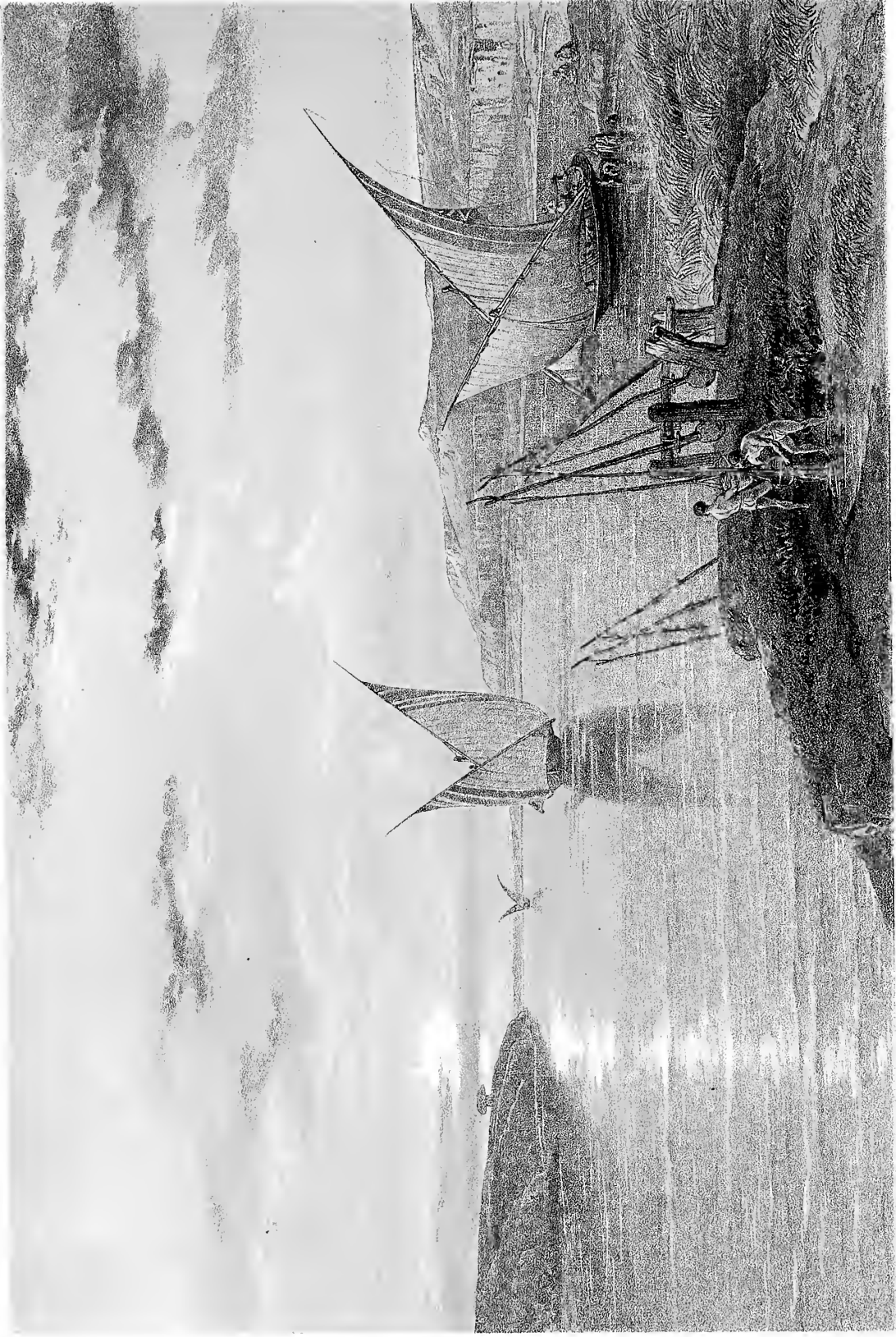
On whichever side this charming island is approached, nothing can exceed its beauty. The picturesque forms of its temples, its romantic situation, and its fertility, are the themes of every traveller. It is the first object lying in the beauty of repose which presents itself to those who ascend the river after the turmoil and dangers of the cataract. But with all these natural advantages, and the emotions excited by the charm of contrast, it acquires a vast increase of beauty if it be seen at sunset, against the blaze of the last rays of an Egyptian sun; it is then that the light, breaking through the elegant Temple called the bed of Pharaoh, enriches the scene, with the character of fairy land.



St. Paul's, A.D. 1842

London, published by Day & Son, 15, Abchurch Lane, in the Strand, W.C.

THE UNIVERSITY OF CHICAGO PRESS



LONDON: PRINTED BY J. B. G. & CO. 15, SOUTH BROADWAY, LONDON, E.C.

HADJAH SAILING ON THE ROCKS OF THE ...

HADJAR SILSILIS, OR THE ROCK OF THE CHAIN.

THE Nile here flows through a channel narrowed by the approach of the bases of the Arabian and Libyan ranges of mountains, between which, at some very distant period, the river forced its way. The name of Hadjar Silsilis is Arabic, and has been derived from a tradition that the navigation was once guarded by a chain, which in this place was extended across the river: a highly improbable tale. The mountains are of sandstone, and the proximity to the river of a material so fitted for building and for ready conveyance, led to the vast excavations quarried on this spot, and of which the ancient Egyptians so extensively availed themselves, this Hadjar Silsilis is one of the most remarkable places for the traveller to visit on the Nile. The view is taken looking down the river; and it will be seen that the rocks are much higher on the right, or eastern, than on the western bank. It was on the eastern side, and near the commencement of the quarries, that the ancient town of Silsilis stood; but of this no trace remains except the substractions of what was probably a temple: on this side the elevation of the rocks is from sixty to one hundred feet above the river, and they are excavated to a much greater extent than on the western side, on which a strange form of rock appears. Mr. Roberts supposes that among the fantastic cuttings this was left; but he did not visit it. The lofty cliffs are composed of a rock of fine and continuous texture, admirably fitted for the purpose to which it has been so largely applied. The quarries extend two or three miles along the river, and in many places roads have been carried into the heart of the mountain, and here we find the quarries which furnished the vast blocks for most of the great works of the Thebaid. Some of the excavations are six hundred feet long, three hundred feet wide, and from seventy to eighty feet high; but they nowhere appear to have been worked below the level of the Nile. Quarries upon so enormous a scale would attest the architectural grandeur of ancient Egypt, even if the ruins of the structures raised in Thebes and other cities, by the materials furnished from Hadjar Silsilis, no longer existed.

Though on the eastern side the quarries are the most extensive, they are less interesting to the antiquary than the ancient works, which may be traced on the western bank. Figures and hieroglyphics are inscribed on the rock, and the bright colours with which they have been painted are in many places distinct and fresh. Here many curious grottoes and tablets of hieroglyphics have been executed in the early time of the Pharaohs of the eighteenth dynasty; one of these grottoes consists of a long corridor, supported by four pillars, cut in the face of the rock, on which, as well as on the interior wall, are sculptured several tablets of hieroglyphics, bearing the names of different kings: it was commenced by the successor of Amunoph III., the ninth Pharaoh of the eighteenth dynasty, who here commemorated his defeat of

the Ethiopians, by sculptured designs. Other excavations and tablets, hieroglyphics and sculptures, illustrate the reigns of others of the early Pharaohs, and of Remeses II. and his successors, to the nineteenth dynasty.

The durability of the sandstone of these quarries is shown, not only in the fine and sharp work executed on the columns, walls, and entablatures of the temples, and where, when uninjured by man, the forms left by the sculptor are still preserved, but in the quarries where the stones were hewn, the splinters lie about as fresh in appearance, says Dr. Richardson, "as if the labourer had left his work only the evening before and might be expected to return and resume it, but that evening was two thousand years ago."

Wilkinson's Egypt and Thebes.

Colonel Howard Vyse.
Dr. Richardson's Travels.

Wathen's Egypt.

PART OF THE HALL OF COLUMNS AT KARNAK, SEEN FROM WITHOUT.

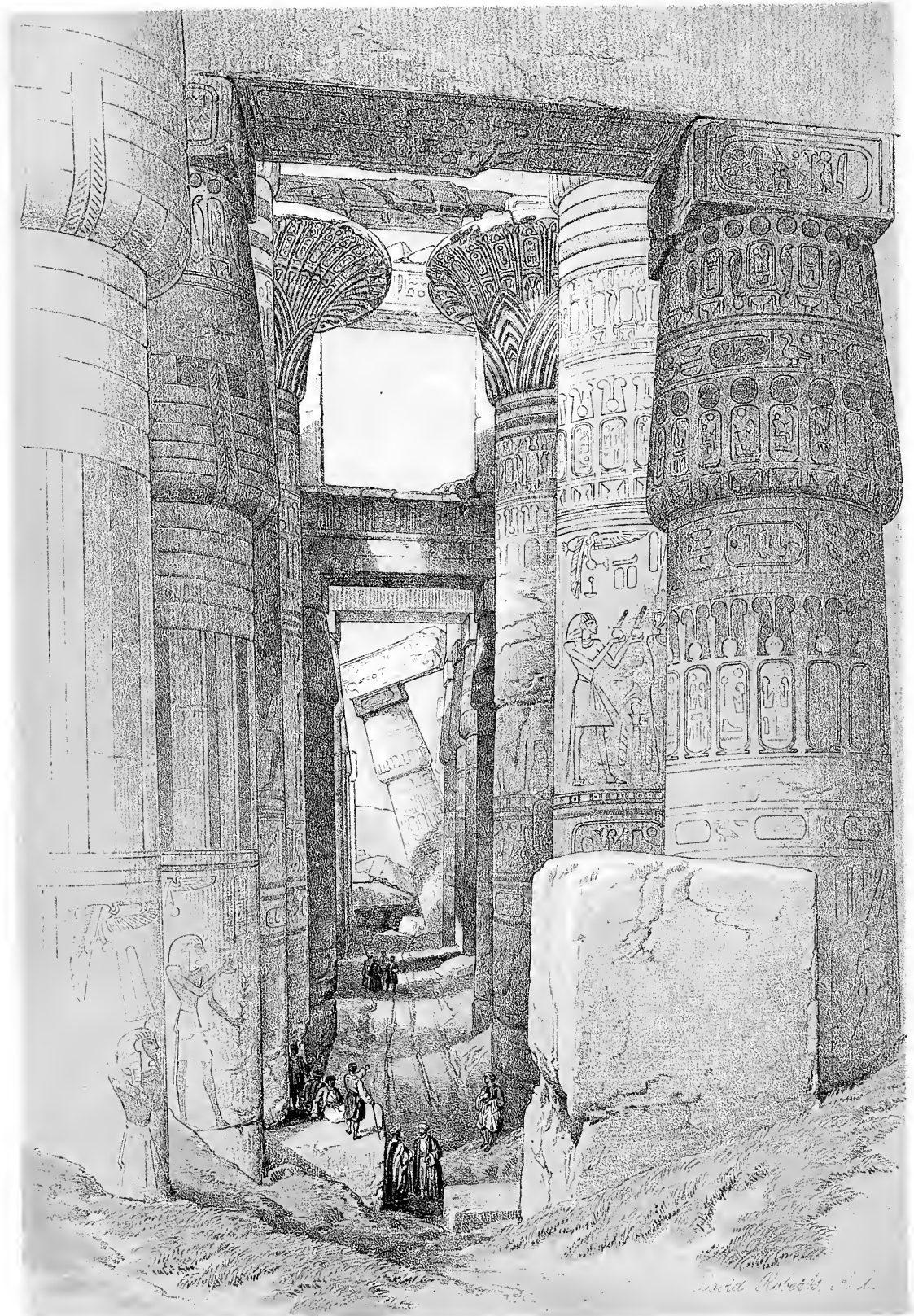
THIS subject represents in another point of view the appearance of this forest of columns as seen from without, and transversely. The vast pillars which form the centre avenue are here hidden by the external ranges of columns; the two rows next to the centre avenue were surmounted with square frames of stone, that, together with the central columns, supported there the loftiest roof of this prodigious structure, and admitted light into the hall. Here the confusion in which these vast masses have fallen, or been propped by others which are still erect, is extraordinary, and is shown with great effect; and, endless as are the points of view presented by the ruins of this the most striking Temple in the world, none is more effective or characteristic than this vignette selected by Mr. Roberts.



1852

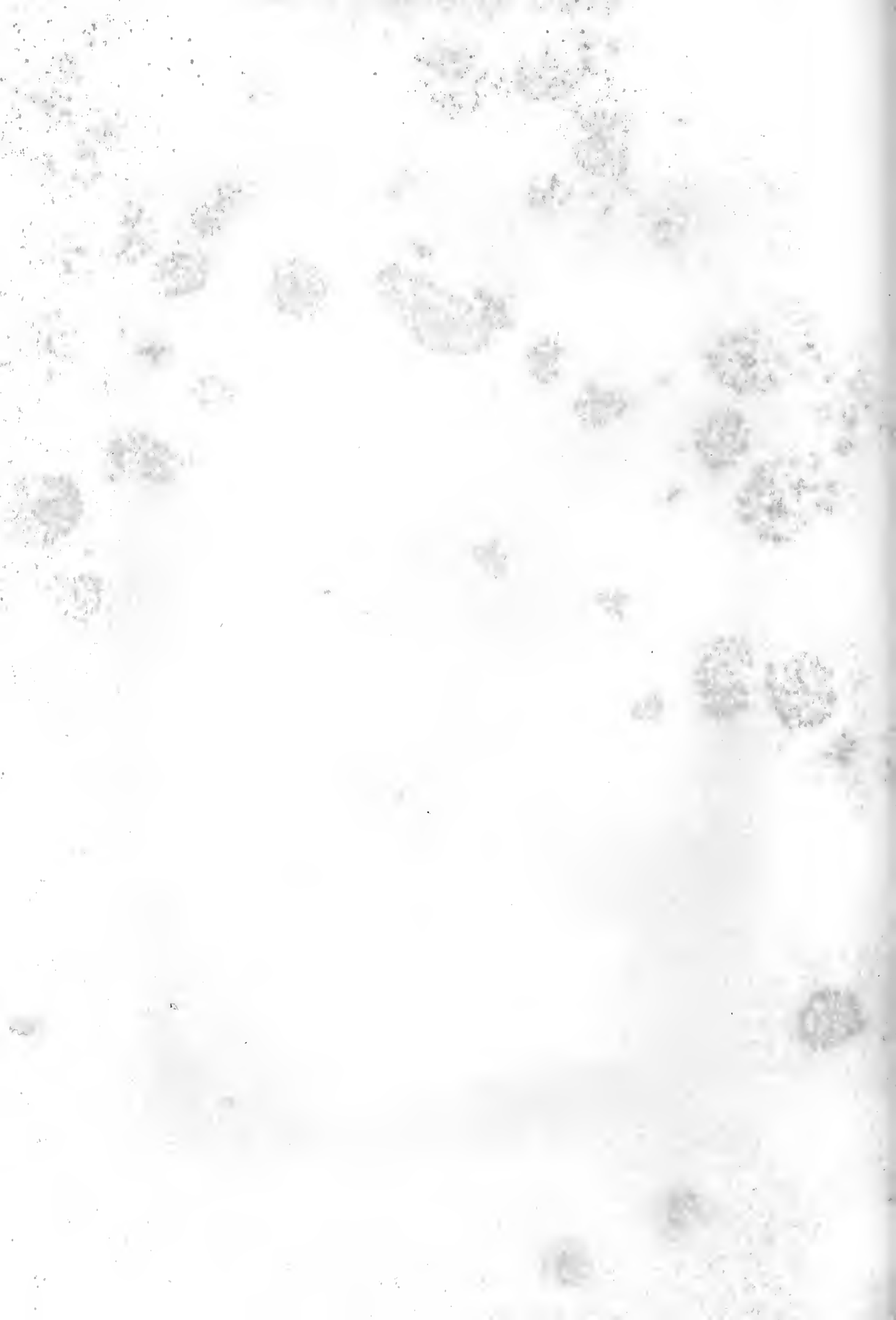
View of the Temple of the Sun at Cuzco, Peru, showing the ruins of the main structure and the surrounding walls.





London: Printed and Sold by Long & Co., 21, Abchurch Lane, 1854.

VIEW LOOKING ACROSS THE HALL OF THE GREAT TEMPLE AT KARNAK.



VIEW LOOKING ACROSS THE HALL OF COLUMNS, KARNAK.

FEW drawings have been more successful in conveying an idea of the immensity of this stupendous Temple; but, crowded as these enormous columns are, any attempt to convey an idea of their true scale appears to be hopeless. In standing beneath or among them, they are seen under angles too large for the eye to command or the pencil justly to convey. In the drawing of the central avenue, given in a former part of this Work, the perspective of the successive columns, of equal height and size, conveys some idea of their vastness; but this becomes confused in any effort to obtain a transverse view, like that before us, which is taken at a right angle with the former. The nearer columns are much smaller than those of the central avenue, being one-fourth less both in diameter and in height, yet they appear, from their proximity, to be much larger. This view lies across six rows of these lateral columns that lie on either side of the two central rows, which are sixty-six feet in height without the pedestal and abacus, and originally bore an architrave and a roof nearly one hundred feet in height. What mind can receive a clear impression of such magnitude, except from an actual contemplation of the Temple itself? Yet there is no one object which the Artist, who has visited Egypt, has been more desirous to succeed in, than, by his art, to convey to others who have not travelled there an idea of the Hall of Columns in the great Temple of Karnak.

Nor is it merely the emotion of sublimity that he has wished to excite by giving a just idea of its scale and proportions, the enrichments of its sculpture and painting make an equally striking impression of its great beauty, for the hieroglyphics with which every member and every part of the building is covered are nowhere more sharp and beautiful in design and execution, and in many places the colours are as vivid as when first laid on, and enable the observer to conceive what beauty and grandeur were combined in this wonderful structure before the Persian conquest. Its massiveness seems to have saved it from destruction; yet these columns are not in single pieces, but built up with large blocks of stone, so admirably put together that, though many columns are displaced and have fallen against others, they rest there unbroken, as may be seen in the leaning column, with its entablature in the distance. In this case, the foundation seems to have given way. That the state of the ground has not been to a greater extent a cause of their falling is a matter of surprise, for it is swampy and strongly impregnated with nitre. The columns of the Great Hall at Karnak, however, are long likely to remain, to the astonishment and delight of many generations yet appointed to succeed us.

PART OF THE RUINS OF A TEMPLE ON THE ISLAND OF BIGGÈ, NUBIA.

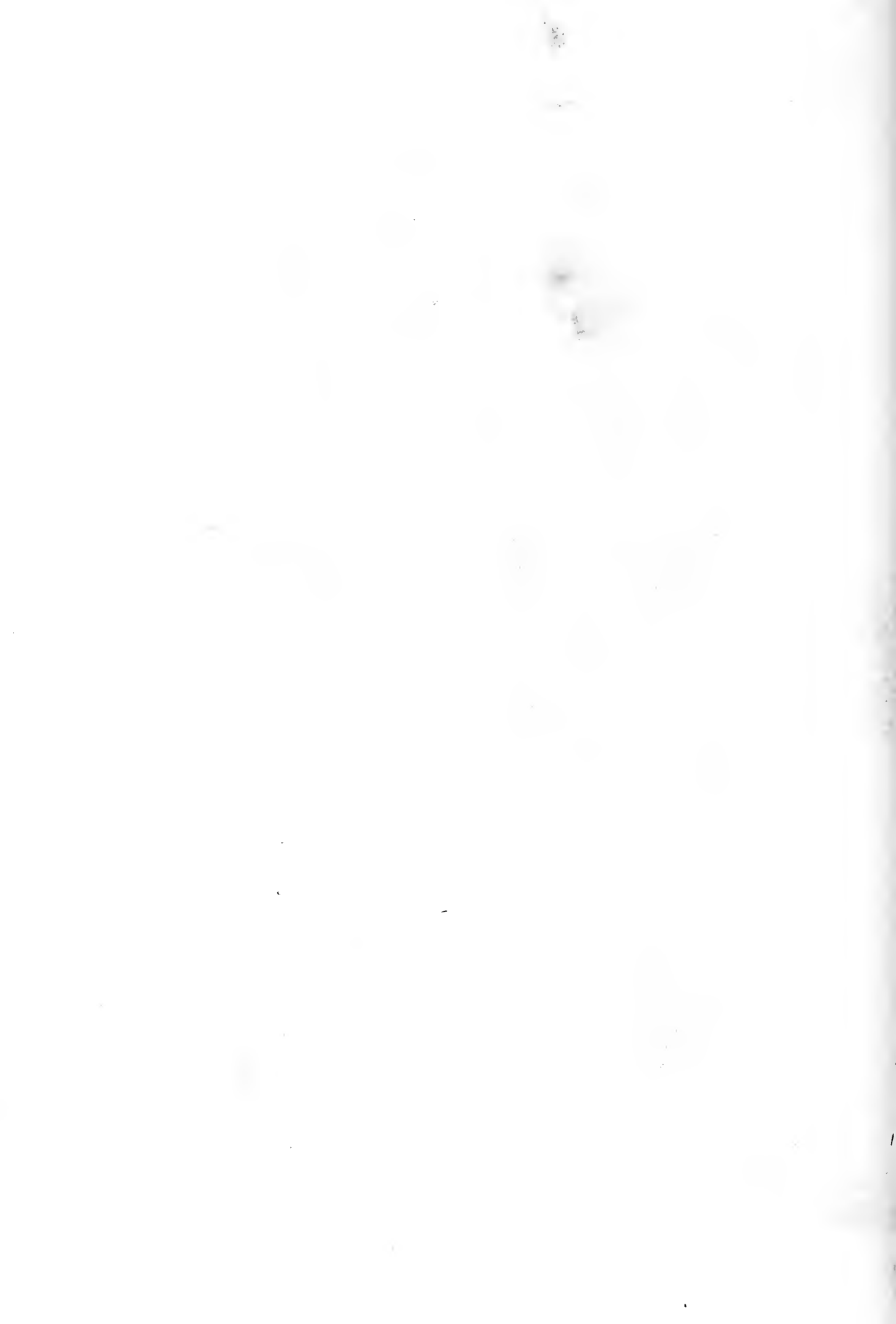
THIS Temple is situated on an island close to that of Philæ; owing to its greater elevation, it overlooks that island and the Nile, and one of the finest points of view of the Temples of Philæ, from Biggè, is a scene which has already been given in this Work. Wilkinson considers that the Temple of Biggè is of great antiquity, from some granite remains and the inscriptions which they bear. The columns, however, which are seen in this sketch as part of the grand entrance, are evidently Ptolemaic, and have formed a portion of a previous portico. In advance of these, ascending from the river, once stood the flanking towers of the propylon, which commanded the outer court or dromos, of which that which now surrounds the arch was a portion; this may be traced by the sculpture which still exists. The arch is an addition of a later period; Wilkinson says, of the Christian era: it presents a singularly incongruous appearance in the midst of Egyptian architecture. The ruins are surrounded by a miserable mud-built Arab village. The Temple of Biggè, from its elevated situation, to which the approach was by a flight of steps, must have exhibited a noble appearance and produced a very striking effect. The present Temple appears to have been commenced by Euergetes I., and was dedicated by him to Athor; it was completed by the Cæsars: but Wilkinson conjectures, from a red granite statue found there, that an edifice existed on Biggè as old as Thothmes III. or Amunoph II., and that Biggè is the Abaton of Seneca, in spite of the doubts expressed by other Egyptian antiquaries.



David Roberts, W. S.

Engraved by J. G. S. from a drawing by J. G. S. from the original

PART OF THE RUINS OF A TEMPLE ON THE ISLAND OF EUGEA, N. W. I.





London, Published August 1st 1856, by Day & Son, Cross Street, Lincoln's Inn Fields.

THE DROMOS, OR FIRST COURT OF THE TEMPLE OF KARNAK.



THE DROMOS, OR FIRST COURT OF THE TEMPLE OF KARNAK.

FEW scenes of greater desolation are presented amidst the ruins of this vast structure, than within the dromos, where *one* only now remains erect of that stupendous avenue of isolated columns, which formerly continued through the great cloistered court of the Temple of Karnak between the first and the second propylon; the former terminated the avenue of sphinxes, and the latter led from the dromos into the great Hall of Columns: these propyla, if we may judge from their ruins, were the most gigantic and magnificent ever erected.

Eleven of the central columns are now fallen, broken, and disjointed; yet the parts of each lie generally in such connexion as to enable the observer to mark how they once stood, and in his imagination replace them where they must have contributed so much to the grandeur and beauty of this the most mighty Temple ever raised by man. Unless the single column had remained standing, it would have been difficult to conceive the extent of the destruction of this once glorious approach, and understand the purport of their structure; they were isolated, and bore on their summits the figures or the emblems of Amunre, the great Egyptian deity to whom the Temple of Karnak was dedicated. Beyond the column are seen the ruins of the second propylon, and within, the central avenue of the great Hall of Columns.

How striking must have been the processions of the Pharaoh with the priests and the privileged through these courts and halls! how impressive the solemnities of the music and the rites! how splendid the dresses, the banners, the emblems, used in such processions, and the Temple itself! The imagination is overwhelmed, not merely by its vastness, but by its sculptured and painted enrichments, adding all that the arts of beauty could do to honour the god therein worshipped.

But this mighty Temple, which time and man have not yet been able utterly to destroy, is permitted to exist in this state of ruin, to mark the punishment of those whose idolatrous perversions of religion brought destruction upon what would, from its immensity and prodigious strength, seem to have been built for all ages: what is it now? Cities have existed of far more recent foundation, without one stone being left upon another to mark their site; but those of Egypt, and especially Thebes—the Noph and No of Scripture—were doomed by the maledictions of the prophets, and the proofs before us exist of their awful verification. The predictions uttered by Divine inspiration have been justified by Divine power. Here, where man so impiously worshipped the foul idol he had made, the crawling reptile now shelters in, and the hyena finds a den.

Thus fearfully have the prophecies of Isaiah and Ezekiel been fulfilled here. “Let

them know what the Lord of hosts hath purposed on Egypt: the princes of Noph have seduced Egypt, even they that are the stay of the tribes thereof. Thus saith the Lord God: Behold I am against thee, Pharaoh king of Egypt, and the land of Egypt shall be desolate and waste, from the tower of Syene even unto the border of Ethiopia; and the country shall be desolate of that whereof it was full. I will also make the multitude of Egypt to cease by the hand of Nebuchadnezzar king of Babylon. Thus saith the Lord God, I will destroy the idols, and I will cause their images to cease out of Noph; and there shall be no more a prince of the land of Egypt."

Whether it will ever be permitted that a pure faith and worship shall exist in later days in the land which has been thus cursed for more than twenty centuries, is yet in the womb of time, and in the inscrutable ordonnances of the Almighty.

RUINS OF THE TEMPLE OF MEDAMOUT, NEAR THEBES.

MEDAMOUT stands inland, east of the Nile, and has by some antiquaries been supposed to mark the site of Maximinianopolis, a Greek bishop's see under the Lower Empire. Little of this Temple remains, except a part of the portico. The stone of which it was built was more liable to decay than the materials generally used in the Temples of Egypt.

The style of the architecture has been given to the Ptolemaic period; and on the columns may be traced the ovals of Ptolemy Euergetes II., of Lathyrus Auletes, and of the Emperor Antoninus Pius. But a block of granite gives the Temple a higher antiquity; for it bears the name of Amunoph II., and proves its foundation to have been coeval with at least the middle of the fifteenth century before the Christian era.

The pylon before the portico bears the name of Tiberius, but the blocks used in its construction were taken from an older edifice erected or repaired by Remeses II.

The ruins of many houses built of crude brick, mark the site of a town, in the centre of which this Temple was situated; a wall or inclosure of similar materials surrounds the Temple. The remains of a reservoir are near it, and not far distant is a small ruin bearing the name of Ptolemy Euergetes I., and traces are found of a wall of crude brick which surrounded the town.

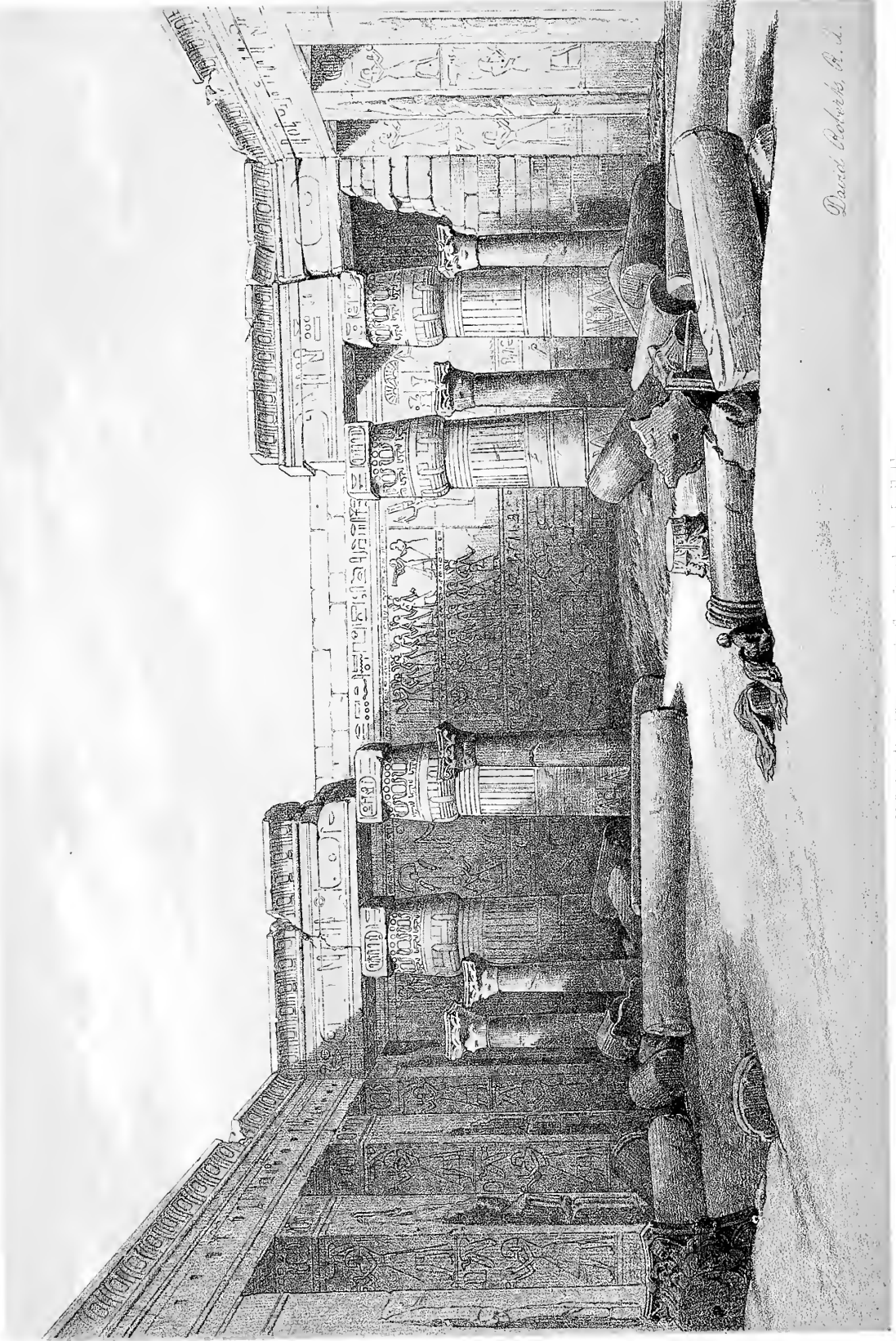
The capitals of the columns are elegant, those in the centre of the portico exhibit the form of the expanded lotus; while the outer columns on either side of them bear that of the budding lotus: this, which is generally considered an incongruity in architecture, is beautiful in effect.



W. P.

Engraving of the Temple of Concordia, Agrigento, Sicily, from the work of the artist.

Engraving of the Temple of Concordia, Agrigento, Sicily, from the work of the artist.



David Roberts, R. S.

Interior of the Temple of Isis at Philae, Egypt. From the original drawing by the artist.

RUINS OF A CHRISTIAN CHURCH IN THE GRAND COURT OF THE TEMPLE OF MEDINET ABOU.

DURING the Lower Empire the town or village of Medinet Abou was still inhabited, and upon the introduction of Christianity the members of this Church converted one of the deserted courts of the great Temple into a place for their own worship. The small columns which are seen in this view once supported the rafters which were inserted into the ancient entablature. Under the shade thus afforded the early Christians assembled, and continued until it was adopted into the Greek Church, when the altar was placed against the wall at the east end facing the spectator, in a recess with a semi-circular roof, built also out of the fragments of the heathen Temple. The ancient sculptures with which the walls were covered they carefully plastered over with the mud of the Nile, to conceal the idolatrous emblems of their pagan ancestors. To this circumstance we owe the preservation of the sculptures and hieroglyphics which enriched the wall, from which the plaster has now been removed.

There are small apartments at the back of this building which the Christian priests appropriated, and houses of crude brick were erected on the ruins of the ancient village and within the precincts of the Temple.

The size of the Church and the extent of the village prove its Christian population to have been considerable, and show that Thebes held a rank among the principal dioceses of the Coptic Church. That it was the Church of a Greek see, and that the bishop resided here, there is little doubt;—indeed, devices and inscriptions on the walls remove any. It has been conjectured that this was Maximinianopolis, where the Christians had a large church until the period of the Arab invasion. Wilkinson met with the name of a bishop of this diocese in the eastern desert; but Pococke supposes this see to have been the modern Medamout, near Thebes.

With the inroad of the Arabs it is, however, certain that the Christians of Medinet Abou were dispersed, and a period put to the existence there of a Christian Church. Its timid community fled on the approach of the invaders to the neighbourhood of Esnè, and their former dwellings ceased to hold a place among the inhabited villages of Thebes.

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TEMPLE OF A'MADA AT HASSAIA, NUBIA.

In this small Temple are seen the names of the third Thothmes, together with that of his son Amunoph II., and his grandson Thothmes IV.; that of Osirtasen III. has also been found. The colours of the painted sculptures are in remarkable preservation, which is due, probably, to the means which were employed to obliterate them; for the early Christians, when they used the ancient temples as churches, overlaid these representations with plaster, to efface all traces of idolatry, and thus preserved the painting which is now restored. A portico, a transverse corridor, and three inner chambers, constitute the whole of this elegant little Temple. It is now half buried in sand. The sanctuary is entire, and its walls, as well as those of the two lateral apartments with which it communicates, are covered with small and beautifully executed hieroglyphics: which, though slightly raised, are still sharp, and the colours so remarkably preserved that they might be transferred to paper. The pronaos is supported by square pillars covered with hieroglyphics so inferior to those in the adytum that no doubt can exist that they were executed at different periods.

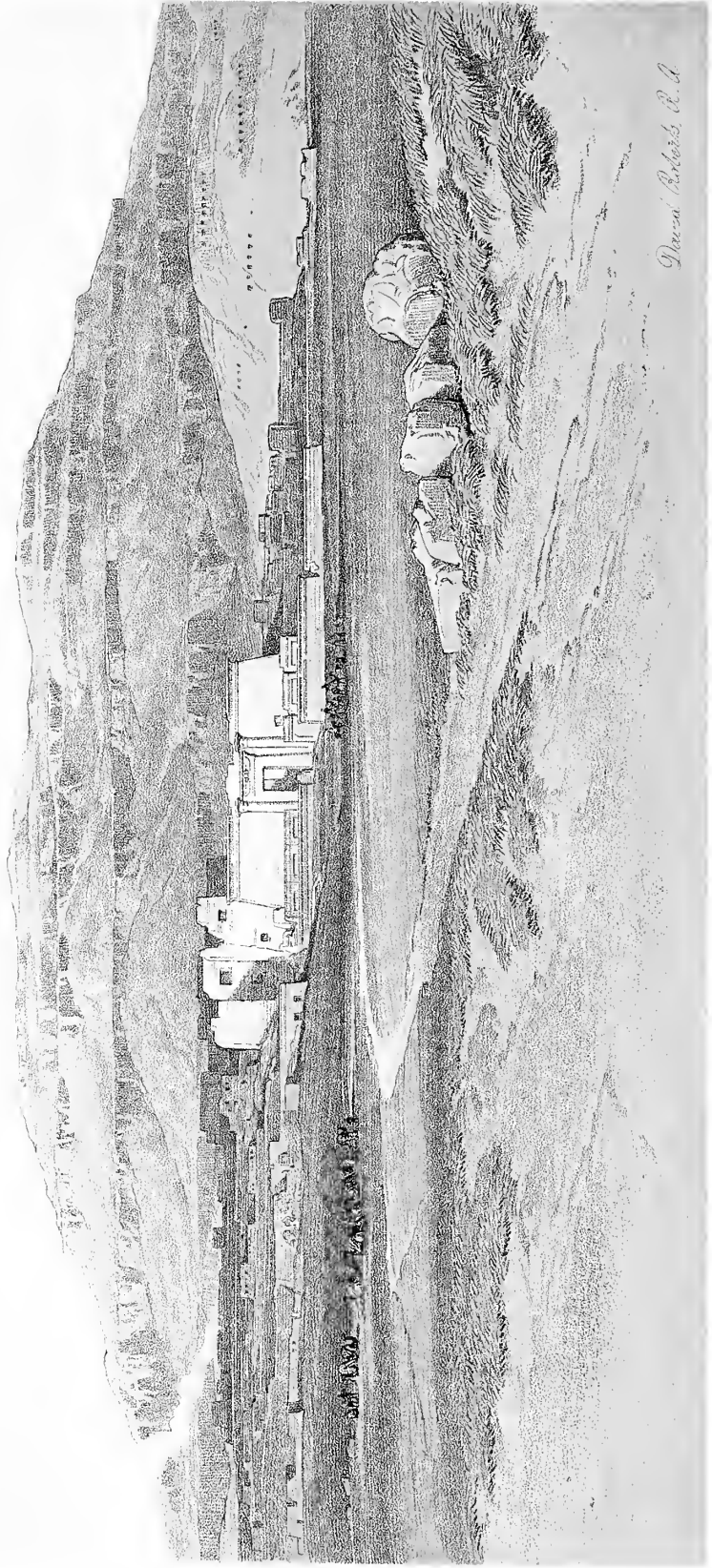
Above the pronaos is a clumsy mud dome, utterly out of character with the building, and, most probably, added when the Temple was adopted as a Christian church. The remains of an ancient town, amidst which the Temple appears to have stood, can be traced, and it probably lies buried in the sand which has here so greatly accumulated. Not far from this arid site of the Temple of A'mada the Nile is bordered with vegetation and groves of palm-trees; and the sandy soil beyond is relieved by highly picturesque forms of the Libyan mountains.



Lancaster, Pa. 1866

PLATE I





View of the R.R.

View of the R.R. by Dr. Wilson, the Street, the Im. (1844)

MEDINET ABOU, THEBES.

THESE ruins are situated on the western bank of the Nile, in the plain which everywhere within the precincts of ancient Thebes exhibits indications of that vast city. Around the Temple of Medinet Abou are extensive mounds and the walls of a large Christian town, which existed there when part of the ancient Temple had been converted into a Christian church; but this, too, has passed away, and the remains of their hovels are now encumbering and almost concealing the ruins of Medinet Abou. "This," says Wilkinson, "is undoubtedly the ruins of one of the four temples mentioned by Diodorus, the others being those of Karnak, Luxor, and the Memnonium, or first Remeseum."

The portico seen in front is of a comparatively late date, and built out of the ruins of ancient structures: it serves as the entrance to a small temple erected by a Pharaoh of a later period. The taller tower-like building on the left of the portico is part of the palace of Remeses IV., of which the square openings are the windows of small chambers, decorated with elegant sculptures of domestic subjects, that illustrate the habits and manners of the ancient Egyptians. It is behind this building that the ruins of the large Temple are found, in the second court of which are the later remains of a Christian church. The brick walls and mounds seen to surround the Temple are the ruins of the houses of the Christian population, which once enlivened this spot: now all is desolate. The situation of Medinet Abou at the base of the Libyan chain is fine, and behind it rises the loftiest point of the range which lies between the town and the valley of Bibân el Molook.

The plain behind the city and the monticule on the right formed part of the vast necropolis of the great city, and it is seen to be everywhere pierced or excavated for tombs and sepulchral chambers. Many are interesting, and some magnificent.

Wilkinson has given a detailed account of this Temple and its sculptures, tracing, with much research, its progress under the Pharaohs, but leaving it very difficult to condense his information within the limit of our text.

The founder of the principal part of the building was the monarch who raised the great obelisk at Karnak; Thothmes II. continued or altered the sculptures; and Thothmes III. completed the architectural details of the sanctuary and peristyle. To these were afterwards added the hieroglyphics of Remeses III. on the outside of the building, to connect, by similarity of external appearance, the palace-temple of his predecessors with that which he had erected in its vicinity. Some restorations were afterwards made by Ptolemy Physcon: who, in addition to the sculptures of the two doorways, repaired the columns which support the roof of the peristyle. Hakoris, second king, of the twenty-ninth dynasty, had previously erected the wings on either side; and, with the above-mentioned monarchs, he completes the number of eleven who have added repairs or sculptures to this building.

The pylon, or gateway, seen in this view is in advance of the ancient portion of the Temple, and was erected by Ptolemy Lathyrus. The sculptures added by Remeses III. on the outside of the walls represent his conquests over the people of the northern and southern frontiers of Egypt; but the sculptured decorations within the walls illustrate the domestic life of the Pharaoh in his hareem, playing at draughts with females, who are decorated with wreaths of flowers of the upper and lower country; this has led other Egyptian antiquaries to conjecture that these figures are emblematical.

Wilkinson's Egypt and Thebes.

TEMPLE OF DANDOUR, NUBIA.

THIS Temple, which stands just within the tropic, consists of a portico with two columns in front, two inner chambers, and the adytum, in which is a tablet with a figure apparently of Isis. In front of the portico a pylon opens upon an area facing the river, and surrounded by a low wall. Behind the Temple a grotto is excavated in the sandstone rock; the entrance to it is built of stone; and there is an Egyptian cornice above the door. The sculptures of the Temple are of the time of Augustus, by whom it is supposed to have been founded: its chief deities were Osiris, Isis, and Horus, and the ancient town seems to have had the same name, or one like it, expressive of, "the sacred abode."

It is one of the smallest temples in Nubia, and situated on the western bank of the Nile: a vast mole defends it from the encroachments of the river—a construction also Roman, and which forms a platform in front of the pylon; and in advance of the Temple, on the architrave of the portico the winged globe is represented, and the walls of the pronaos are covered with figures of Isis and Osiris offering sacrifices.

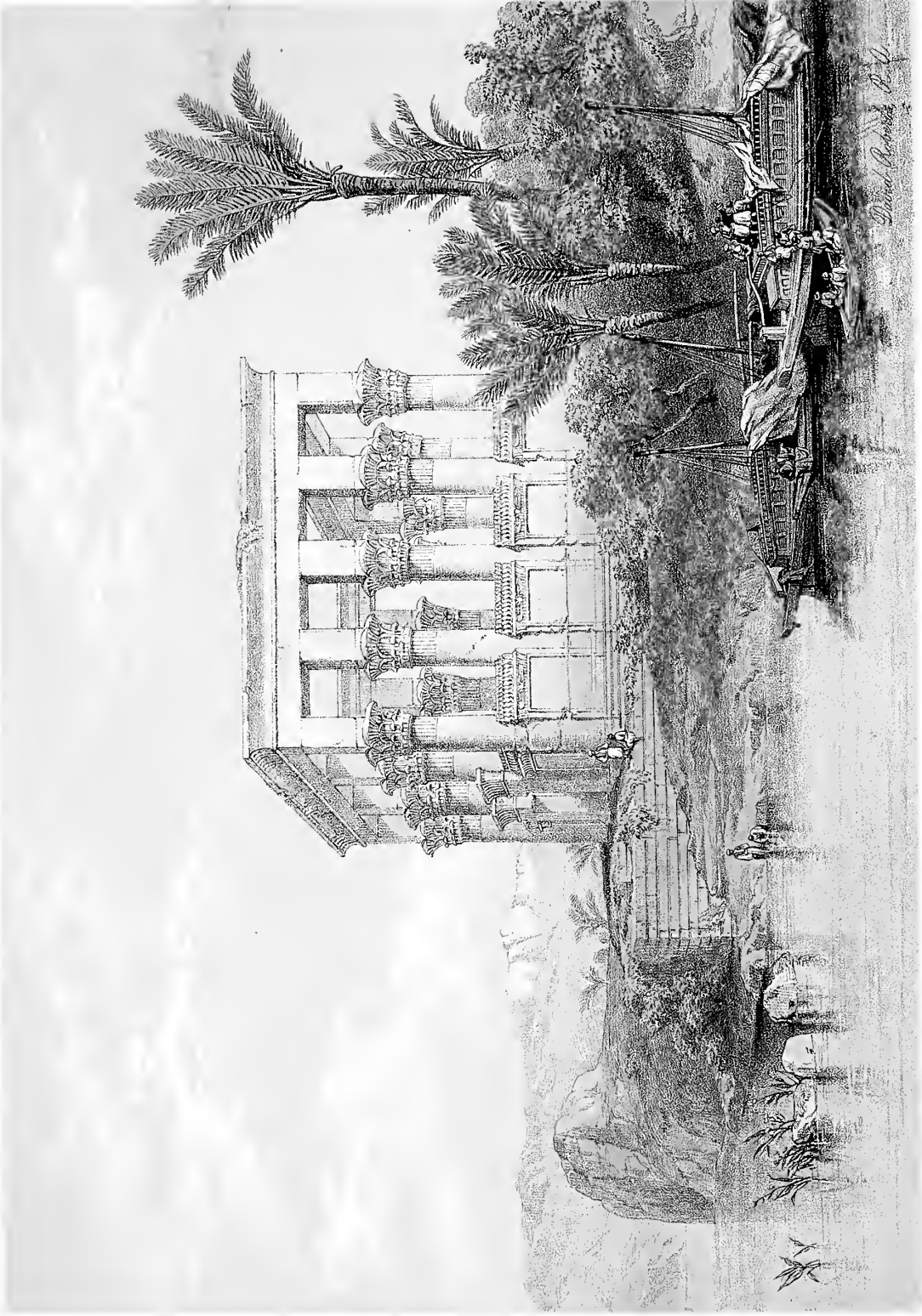
The cave beyond the adytum is separated from the Temple by a double wall, and was, Mr. Roberts conjectures, the residence of the priest or superintendant of the Temple. The appearance of the walls indicates injury from fire, so often employed to destroy these temples, that few are without this evidence of desecration.

Roberts's Journal



Plan of Temple





London, Published Aug^o 1836, by D. Colver, 15, Pall Mall, London.

THE HYPÆTHRAL TEMPLE AT PHIÆ, CALLED THE FEED OF PHARAOH



THE HYPÆTHRAL TEMPLE AT PHILÆ,

CALLED THE BED OF PHARAOH.

THIS is one of the most beautiful objects on the Island of Philæ, and seems to have been built for its striking and picturesque effect. It is placed on the eastern side of the island, and, in our view, appears as it is seen by the traveller who ascends the Nile. This little Temple is only sixty feet long and forty-five feet wide: the style of its proportion is elongated, as if the architect had thus intended to increase its effect as seen from the river. It has five columns on each side, and four at each end, between the centre columns at each of these is an entrance; all else around is inclosed by walls, which reach to two-thirds of the height of the columns. The architrave is raised high above the columns, being placed on upright stones, which rest upon the lotus-headed capitals; the open spaces between are out of all architectural rule or proportion, but in spite of this, it is strikingly elegant. The entrances are open to the Great Temple on the west, and to the Nile on the east; outside the river-gate is a platform, or terrace, which forms also a quay that extends nearly round the island; the principal landing-place for travellers is below this Temple, and here their boats are usually moored.

Within the Temple there is no cornice, nor any ruins of structures around, which can lead to the conjecture that this beautiful little building had any connexion with the Great Temple, or with any other structure on the island. Dr. Richardson says it was probably exhibited in ancient times as the tomb of Osiris, who, the Egyptian priests maintained, was buried here: the Theban oath was to swear by Osiris, who lies buried at Philæ.

In the account of her recent visit to Egypt, Miss Martineau says:—"I found my party preparing to lunch on the terrace of the Temple called Pharaoh's Bed. This Temple was built with a view to its aspect from the river; and truly the Ptolemies and Cæsars have given a fine object to voyagers who gaze up at Philæ. We, who live in an English climate, can hardly reconcile our unaccustomed taste to an hypæthral building anywhere, the only building of that kind that we have at home being the village pound; and walls without roof not answering to our idea of an edifice at all. But I felt here, and at night, how strong is the temptation to abstain from roofing public buildings, where, above the canopy of the clear air, there are the circling stars to light them. When I saw this Temple, roofed with Orion and Aldebaran, I could ask for nothing better."

Roberts's Journal.

Dr. Richardson's Travels.

Miss Martineau's Eastern Life.

TEMPLE OF ISIS, ON THE ROOF OF THE GREAT TEMPLE OF DENDERA.

THIS beautiful little hypæthral building, which is set like a gem on the roof of the great structure, seems altogether to have escaped the notice of many travellers, as it is not mentioned in their works on Egypt: amidst the splendour and magnitude of the great Temple, its beauty may have been overlooked. It is raised on the south-east angle, and immediately over the adytum, or sanctuary, of the Temple of Dendera: and bears some resemblance to the Temple called the Bed of Pharaoh at Philæ. It is small, but elegant in form, only twenty-two feet square on the plan, and eighteen feet high. Within it is nearly choked up with rubbish.

Its entablature is supported by twelve columns, four appearing on each side; their capitals are the heads of Isis, bearing the pronaos in miniature. Each column is four feet ten inches in circumference, and except a doorway on two opposite sides, inclosed by intercolumniated screens. In every part, within and without, the surface of this beautiful little building is covered with elaborate carving, so delicately and exquisitely wrought that it will bear the closest inspection. To what worship or mystery it was appropriated is now uncertain, though it is called a Temple of Isis. The sand around presents an arid appearance, covering the ancient and populous city, which once flourished amidst scenes of fertility; and desolation now rests on the ruins of Tentyra.



David Roberts, R. A.

Engraved from a drawing by the artist, from the original in the possession of the British Museum.

TEMPLE OF ISIS, ON THE ROOF OF THE GREAT TEMPLE OF MENDES.





THE GREAT PYRAMIDS IN THE DESERT OF MARIUT, EGYPT.



PYRAMIDS OF GEEZEH.

THIS view is taken from a high rocky ground, above a fountain, where there are some sycamore and palm-trees, and looking nearly due north-west towards the Great Pyramid, that of Cheops, on the right.

The table-land (of rather soft limestone rock) upon which these marvellous structures are raised, has an average level of about 150 feet above the valley of the Nile. This rock is their foundation: within it and beneath the Pyramids are excavated deep and extensive passages and chambers. Such excavations are found under both the Great Pyramids; that on the left being known as the Second Pyramid, or the Pyramid of Cephrenes: but the excavations are deeper and more extensive beneath that of Cheops.

The whole surface is also excavated wherever a side is presented from ledge to ledge in the stratified structure of the rock: where the tombs of thousands of the ancient inhabitants of Memphis are seen in every direction. A large mass of ruined structure near the foreground on the left, was probably the commencement of another pyramid. The Sphinx, raising its head above this rocky solitude, was cut out of a large projecting and isolated mass of the same rock.

The entrance to the Pyramid of Cheops lies on the northern or opposite side to the spectator, though an opening, a false one, appears on the southern in this view: this Pyramid is now truncated, and some vast blocks lie on its summit in confusion. The Pyramid of Cephrenes is complete to its apex: it was covered with casing-stones, many of them at the top are still *in situ*, and from the smooth surface which they present make access to its summit a perilous adventure, but an Arab may always be found to exhibit his temerity and sure-footedness by ascending to this point for a dollar.

So enormous is the mass of the Great Pyramid, that it is estimated to contain 6,000,000 tons of stone. Its base is 746 feet, and its height is even now nearly 120 feet higher than St. Paul's. Herodotus informs us that 100,000 men were employed twenty years in its erection.

The researches which have been made by Col. Vyse, with the aid of Mr. Perring, and the results which have been published in Col. Vyse's splendid work on the Pyramids of Gizeh, can only be appreciated by reference to that work itself. All the Pyramids were examined by them. That they were tombs, and tombs only, has been fully proved by these researches. Sarcophagi have been found in the three great Pyramids of Geezeh; in the Third, known as the Pyramid of Mycerinus, a coffin was discovered, and on its wooden lid the prenomen of the monarch by whom the Pyramid was erected: and in the great Pyramid the cartouche has been found of Cheops, or Suphis, its founder.

But these discoveries have not settled the question, When were these Pyramids erected? Wilkinson has powerfully advocated their very high antiquity, and carries them back to the twenty-second century before the Christian era. But Wathen, who has brought much ingenuity to the investigation of the subject, has arrived at the

conclusion that they are not earlier than the tenth century before Christ. The difficulty lies in chronologically placing the Pharaohs, Suphis, and Cephrenes, in a satisfactory order of succession in the confused dynasties of Egypt. There is little probability that further discovery will clear up this mystery: but it is interesting to know that, though we cannot to a certainty give an accurate date to the lives of the founders of these Pyramids, we have been enabled, by the recent discovery of the power to read the hieroglyphics, to confirm tradition and history in the accuracy of their names.

Roberts's Journal.

Wilkinson's Egypt.

Wathen's Arts and Antiquities of Egypt.

LATERAL VIEW OF THE TEMPLE CALLED THE TYPHONÆUM AT DENDERA.

THESE ruins stand to the right of the great Temple as the grand portico is approached from the Nile; much of it lies buried under the ruins of Arab huts, which from age to age have been raised and have crumbled above those of former habitations: the ready and costless material of the mud of the Nile making it easier to build a new habitation than repair an old one.

This Temple consists of two outer passage-chambers, with two smaller rooms on either side of the outermost, and a central and two lateral adyta, the whole surrounded, except the front, by a peristyle of twenty-two columns. Including the colonnades, the Temple is about seventy feet wide and eighty feet long. The columns are surmounted above the lower capitals with hideous representations of the monster Typhon, or the Evil Genius, whence Strabo gave to this Temple the name of Typhonæum. From the base of the columns to the roof is thirty-three feet; and here, as in the great Temple, the whole surface is covered with hieroglyphics, and enriched with sculptures, sometimes of Typhon, with all his horrors enlarged—short and stunted, with wrinkled face and death-like grin; but more frequently the representations are of Isis and Hórus, and of women and children in groups, as if the Temple were dedicated to maternity.

Amidst the rubbish and *débris* of ancient Teutyris no stone could be found that did not belong to the Temples, which appear to have once had a wall that inclosed the whole of them. All other building material of the domestic structures seems to have been of sun-burnt brick, and must have left the gorgeous Temple a striking contrast to such miserable habitations.

Roberts's Journal.



David Roberts, R. A.

London, Engraved Aug^r 15th 1856 by J. May & Co. at a Stream, Lancashire, in Plates

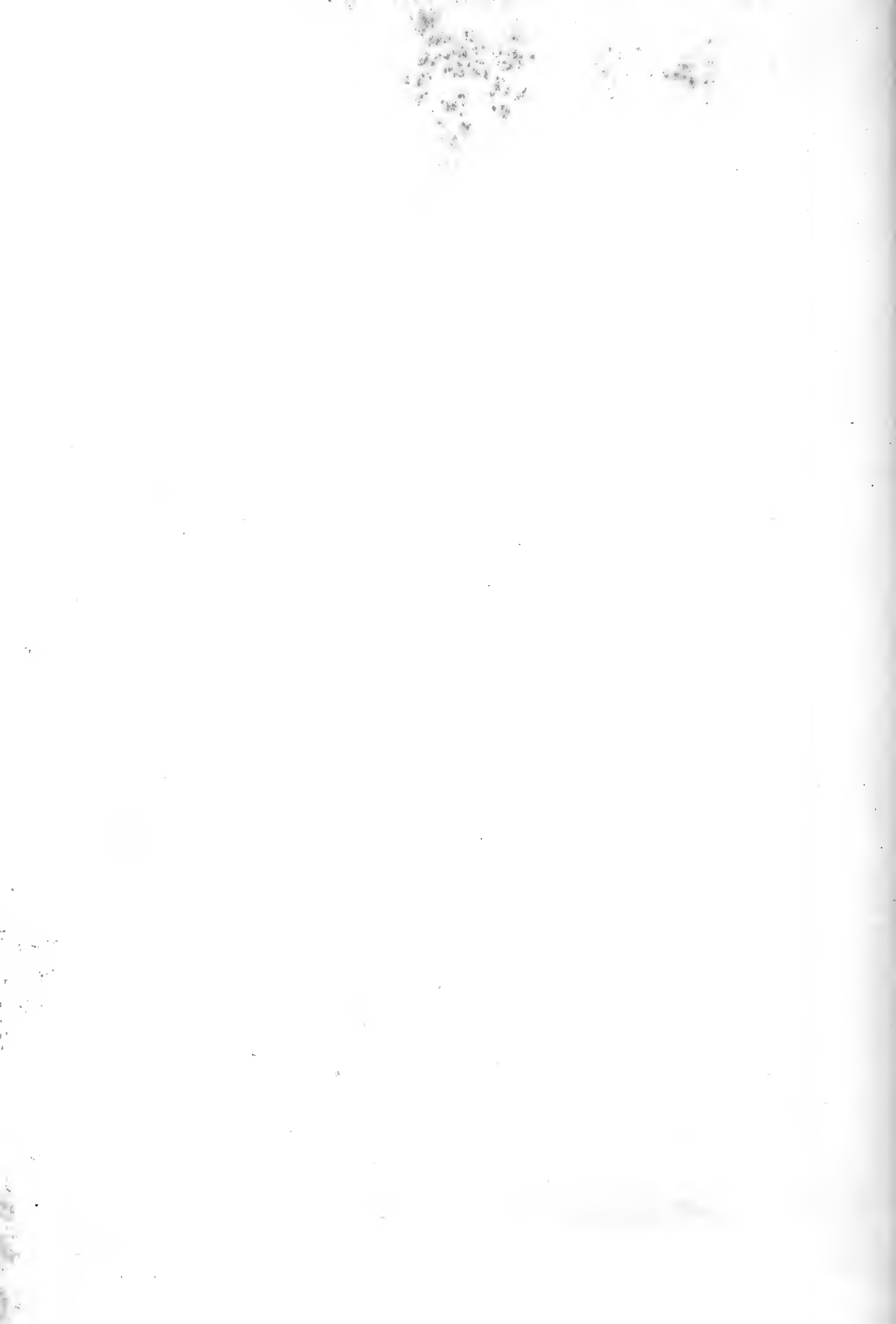
LATERAL VIEW OF THE TYPHONIUM AT DENDERA





David Roberts, R.A.

Interior of the Temple of Isis at Philae, Egypt.



VIEW FROM UNDER THE PORTICO OF THE GREAT TEMPLE OF DENDERA.

It is from beneath and within this magnificent portico of twenty-four columns that the grandeur of magnitude and the beauty of decoration produce their greatest effect upon the traveller who visits this beautiful Temple. It is a work of the Roman period, but because it is less severe than the older Egyptian structures it is decried by the cant of connoisseurship, and "learned pundits" direct the traveller to look upon it as low in art. It is certainly less visited and observed than it deserves to be; for the traveller who makes the voyage up the Nile too generally, in his haste against time and season to reach the Cataracts, leaves the examination of Dendera till his return, when, with his mind filled, if not wearied, with excess of impressions received from his visits to other temples, he neglects or slurs over Dendera, or allows the ignorance of others to weaken the impression which he must otherwise receive from this magnificent Temple. Mr. Roberts says, that "whilst those who assume to be learned in Egyptian antiquities sneer at the Temple of Dendera, because of its comparatively modern date, they must be blind to the principles of structure which have raised and placed single stones thirty-five feet long, and of proportionate breadth and thickness, such as those which formed the roof; and the sharpness and finish of the sculptured decorations and beautiful colours which everywhere enrich it. I beheld Dendera," he says, "after having minutely examined the Temples of Upper Egypt and Nubia, and it did not suffer in beauty by the comparison, though it is less sublime than the Temples of Thebes; yet one of the elements of this emotion—magnitude, is only surpassed in the City of a Hundred Gates. The portico, the last portion of this Temple that was built by Tiberius, is one hundred and thirty-six feet six inches wide, seventy-eight feet deep, and sixty feet high: massive, simple, and grand."

A richly-sculptured screen or wall of intercolumniation, closes the access in front, except through the central column of the façade; within, and viewed as the drawing here represents, across the portico, it scarcely yields to any other temple in the impression it gives. Every spot is covered with the remains of the most finished and elaborate sculpture. Columns, screens, walls, soffits, ceiling—all were thus decorated and painted, and are still vivid with the colours of their first enrichment; and where the sculpture has not been injured by the early Christians in their horror of image-worship, it is as sharp and as perfect as when left by the sculptor's chisel.

Wathen, whose opinion agrees with that of Mr. Roberts upon this Temple, says:—"The portico, formed of four ranks of massive columns, six in a row, covered with painted sculptures, whether viewed from without as a façade, or standing within its colonnades, is rich, imposing, sublime: it delights the eye and fills the imagination.

Entirely inclosed on three sides, and partly on the fourth, by the intercolumnar screens, it has all that solemn gloom—that religious twilight—so characteristic of the Egyptian interior, and so strikingly contrasted to the intense brilliancy of an Egyptian day. The walls are encrusted with relievos, and the ceiling with astronomic and enigmatic emblems; among these is the zodiac which has caused so much speculation. The portico leads to a pillared hall or vestibule; beyond are seen a suite of three or four chambers, in deeper and deeper shadow; and far within is seen the small dark sanctuary.”

The roof of the Temple, which still remains entire, is covered with Arab huts; the portico is only partially cleared of the sand, which externally rises in many places to the roof; chambers evidently exist, which on this account are inaccessible, but which we may yet hope to see removed.

Roberts's Journal.

Wathen's Arts and Antiquities of Egypt.

TEMPLE OF WADY KARDASSY, NUBIA.

THIS vignette of the beautiful little Temple of Kardassy was selected from a point of view which marks its striking and relative situation to the Nile, above which it is built on a rock, in a commanding position, that overlooks the river. The entrance to the Temple, which is seen in the other view, lies between two columns with highly-finished Iris-headed capitals, surmounted with the little pronaos, and here faces the east towards the Nile. The intercolumniating screens are without ornament, except a line of sculptured asps on the cornice; but within, on one of the columns to the north, Isis and a priest are represented offering sacrifices. A Greek inscription also exists on the northern side, and Greek crosses in many places are evidence of its having been used as a Christian church. Around are extensive quarries made in the sandstone rock upon which the Temple is built.

The various ways in which authors and travellers have written the names of Temples and places on the Nile, have sometimes almost defied recognition. The orthography adopted in this work has generally been from the authority of Sir Gardner Wilkinson, who, however, spells Kardassy, Gertasse; Belzoni writes, Cartassy; Dr. Richardson, Gartaas; and the natives call it Wady-el-Baracab.



David Roberts, R. A.

From the original drawing by the artist, in the possession of the British Museum.

THE METROPOLITAN MUSEUM OF ART, NEW YORK



David Roberts, R. A.

London Published Aug 15th 1846 by Day & Son, Gate Street, Lincoln's Inn Fields.

ASSOCIATED ARTISTS SOCIETY, NEWSPAPER OFFICE



ASOUAN AND THE ISLAND OF ELEPHANTINE.

ASOUAN was the ancient Syene; in the Coptic language it signified an opening, derived from the sudden widening of the Nile below the Cataracts. There are few ruins of the ancient city remaining, and nothing of the Pharaonic or Ptolemaic periods. It was an important station under the Romans, and the names of Nero and Domitian are preserved upon the ruins of a small temple. To this place Juvenal was banished for having satirised a favourite of Hadrian.

The most interesting objects in the neighbourhood of Asouan are the syenite and granite quarries, which supplied the vast demand of Egypt, in ancient times, for obelisks, columns, and other massive requisites for their temples. The principal quarries lie on the south-east, and the rocks about Asouan bear evidence of extensive quarrying, in the marks of the wedges used and the forms of the quarried rocks; and numerous inscriptions on tablets at Asouan and Elephantine announce the removal of large masses in the reigns of the Pharaohs by whose orders they were hewn, and many of them are of dates previous, as well as subsequent, to the eighteenth dynasty; others bear the names of monarchs of the twenty-sixth, immediately before the Persian invasion. The mode adopted for quarrying the obelisks is shown by one lying on the spot where it was separated, but not removed; ninety feet of its length is in sight, and above twenty more is said to be concealed by the sand. The process for obtaining such a block was by making a line of holes, with a channel connecting them for water; into these holes dry wooden wedges were driven, which, absorbing the water by the energy of capillary attraction, accumulated force enough to rend the rock in the line of the wedges, and separate the mass chosen for excavation. The block which lies here was discovered to be unsound and unfit for removal; it still remains to excite the wonder of travellers, where many as large, and even larger, had been quarried and removed.

Elephantine, or, as it was sometimes called, the Island of Flowers, lies on the Nile off the miserable town of Asouan, and not far from the Cataracts, which form the limit to Egypt on the borders of Nubia; the passage up the Nile appears between the island and the deserted town of Asouan; the modern town lies lower down the river. The island, even during the occupation of Egypt by the French, was covered by many magnificent structures, delineated in Denon's "Egypt;" of these little now remains, and the sand is fast covering the southern end of the island. Its principal ruins are a granite gateway of the time of Alexander, and near to it, on the north, a small temple of the ram-headed deity Kneph, who presided over the inundation of the Nile, and was particularly adored in the neighbourhood of the Cataracts. The Temple was erected by Amunoph III., the eighth Pharaoh of the eighteenth dynasty, in the fifteenth century B.C.; he is represented in the interior

as making offerings with his wife to the sacred ark of Kneph. The cartouche of Remeses IV. is sculptured on one of the columns. The city of Elephantine was, according to Strabo, adorned with quays, temples, and other public structures, on the same grand scale as the sacred Island of Philæ. The present quay is of Ptolemaic date, and contains blocks taken from more ancient monuments.

A Christian church once stood a little to the north, and near it an interesting temple, but both were destroyed in 1822 by Mahmoud Bey, to build a pitiful palace at Asouan. Here was the celebrated Nilometer, of which the upper chambers suffered the same fate; the lower part, however, with the stairs, still exists.

Elephantine was a garrison position on the frontier of Egypt under all the successive governments of its Pharaohs, its Ptolemies, and the Romans. It is now inhabited by Nubians, the descendants, probably, of the Nobatæ, who, according to Procopius, were prevailed upon by Diocletian to settle in Elephantine.

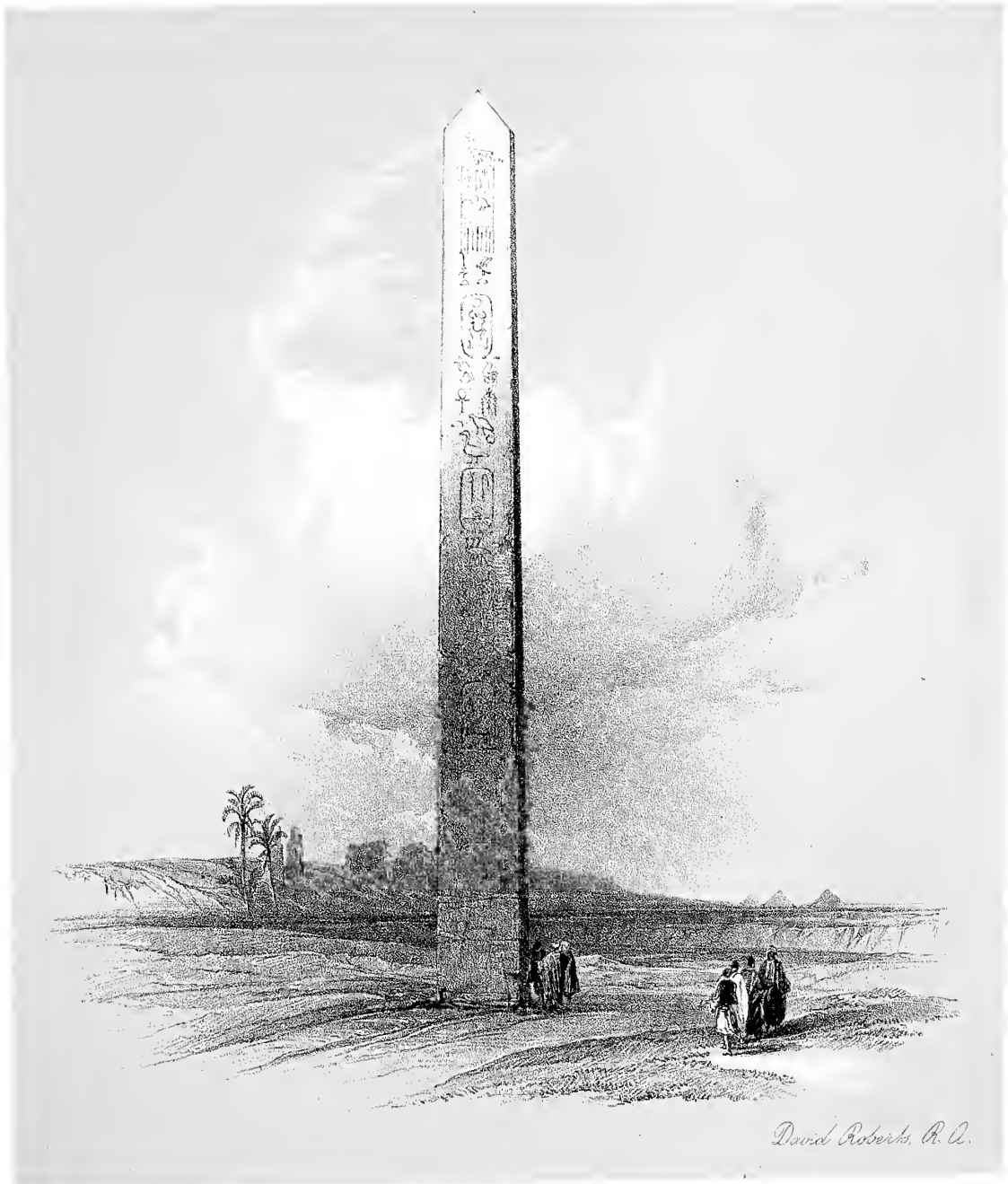
Roberts's Journal.

Wilkinson's Egypt.

OBELISK OF ON.

THIS Obelisk, and some mounds of earth, are all that now remain to mark the site of Heliopolis, the On of Scripture, once famous for its schools of philosophy and astronomy, but even in the days of Strabo a deserted city, its teachers and students having removed to the schools of Alexandria. The Temple of the Sun, however, still existed at Heliopolis, and the priests administered its rites. But though deserted, the houses in which the mentally great had lived and studied were pointed out and revered, and those of Plato and Eudoxus, who pursued their studies there thirteen years under the priests, were shown as interesting objects to travellers from Greece.

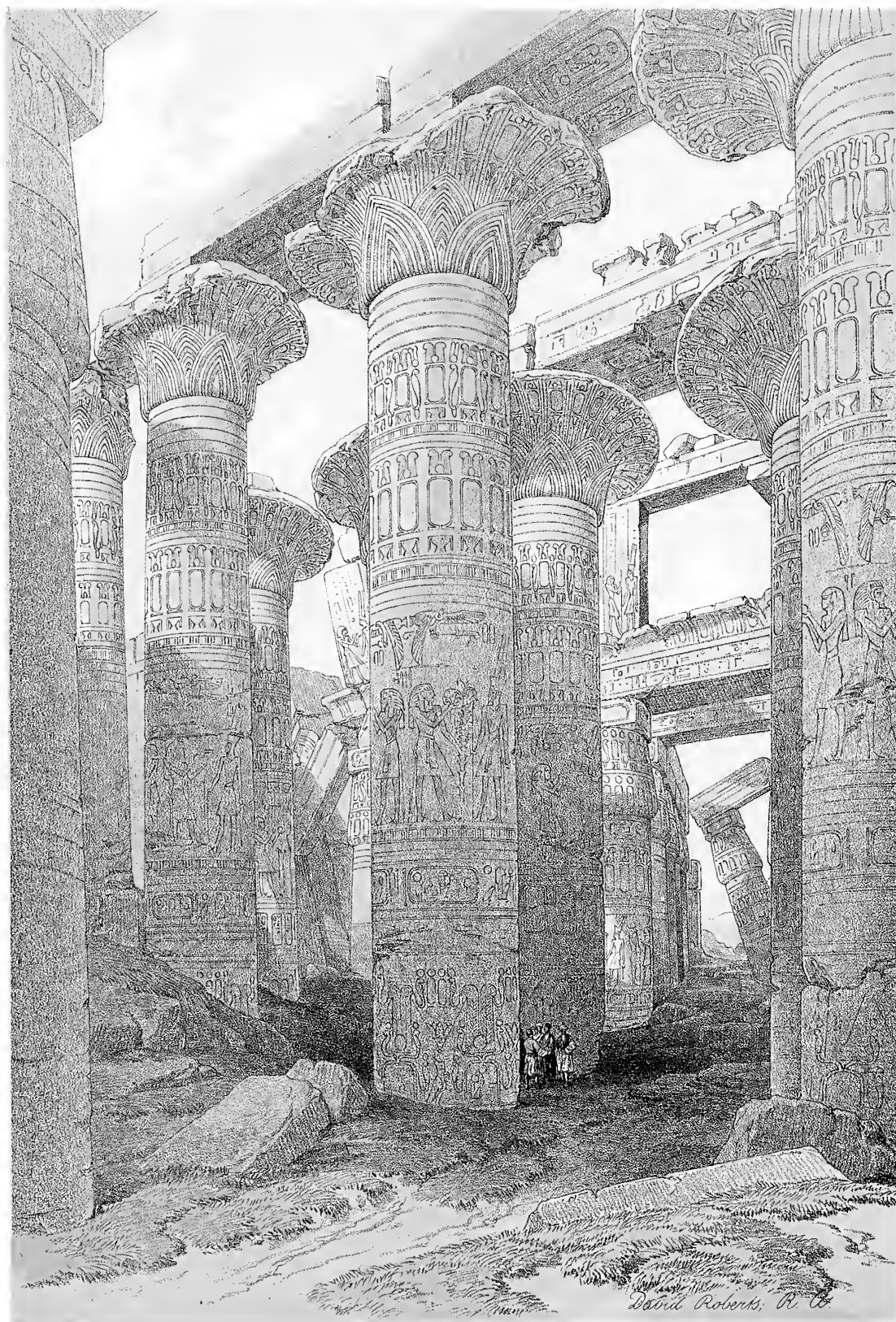
It was at On that Joseph, when he went into Egypt, about 1740 B.C., married Asenath, the daughter of Poti-pherah, the priest, in the reign of Osirtasen I., the Pharaoh whose name is borne on this the only Obelisk which now exists *in situ* on the ruins of this ancient city. It is probable that it was often looked upon by the patriarch Joseph, and might have been erected under his superintendence. It is rather more than six feet square at its base, and sixty-eight feet high, but the accumulated soil about it has left only sixty-two feet of apparent height.



Luxor, Egyptian Egypt, Thutmose III's obelisk, from the Piazza del Campo, Florence

OBELISK OF TH





Engraving Published May 15th 1896 by Day & Son, 25, Abchurch Lane, London, E.C. 4.

GENERAL VIEW OF THE TEMPLE OF KARNAK



OBLIQUE VIEW OF THE HALL OF COLUMNS, KARNAK.

As the Temple of Karnak is the grandest of all the works that remain to us of the Pharaohs, so this stupendous Hall of Columns is the most wonderful part of this celebrated Temple. Views have been given, not only through the central avenue of the loftiest of these columns, but across the hall intersecting this forest of pillars; when among them, however, and it is only then that their vastness is most impressive, it is impossible to see their entire height at once, for they subtend under vertical angles so large that they can only be commanded by a considerable motion of the head. In a transverse view, also contained in this work, the angle, formed by the nearer but much lower columns, those which were surmounted with square stone framework, to form openings like lanthorn-lights to a roof, through which only light was admitted into the Hall, is still too great, for these, even in their ruin, concealed the real height of the central and two nearest avenues of columns, which were covered in by enormous blocks of stone that rested flat upon them, and formed at once the roof and the ceiling; the lower ranges were also roofed by the same gigantic means, and all was enclosed against light except at the entrances and from the openings above into the centre avenues. The solemn gloom of such an immense chamber, with so little light, may be imagined, but of its appearance it is very difficult for the artist to convey an idea. Their immensity, their proximity, and the confusion into which some have fallen, led Mr. Roberts to attempt this oblique view also, in the conviction that he ought not to omit to make his subject clear, if possible; and in this he has shown part of the two central rows of columns, seventy-two feet high, and with their capitals of the flowering lotus, twenty-two feet wide: on either side is a row of shorter columns, with the budding lotus capitals, forty-three feet high, surmounted by the square stone framing for the admission of light. The top of this is level with the capitals of the central columns, and supported the central roof, and on either side of these are the numerous ranges of columns upon which the lower roof rests. The Artist's object in selecting these different views of Karnak has been to convey to the untravelled in Egypt some idea of those stupendous works, which have left an undying fame to her Pharaohs.

TEMPLE OF WADY DABOD, NUBIA.

ON ascending the Nile above Philæ the ruins of the Temple of Wady Dabod are the first that present themselves to the traveller. This, like most of the Nubian temples, was never completed. The two outer columns are left rough as they were hewn, and offer evidence of the practice of the Egyptian sculptors to cut the hieroglyphics after the columns were erected.

The Temple of Dabod appears to have been built by an Ethiôpian monarch who succeeded Ergamun, the contemporary of Ptolemy Philadelphus. It was dedicated to Isis. Augustus and Tiberius added, though they left unfinished, most of its sculptured enrichments. The principal building is a portico having four columns in front, with screens that intervene, except at the entrance between the centre columns; this led to a central and two lateral chambers, and by a flight of steps to two others above them: there was another chamber immediately over the adytum. A wing was added, at a later period, on one side of the portico. In the adytum, which is plain and unsculptured, Wilkinson states that there are two monoliths bearing the names of Physcon and Cleopatra, but Roberts says one has been removed, and describes that which remains as a shrine of red granite, simple and beautiful in design, flanked by two columns with lotus-headed capitals of an early period, and having an entablature with a winged Hebe, and sculpture of Nilus tying the sacred ligatures.

The approach to the Temple of Wady Dabod from the river was by steps to a stone quay, and thence through three pylons at short distances from each other, as represented in the background to the Group (in this work) of Abyssinian Slaves at Korti. The first pylon is the entrance to the wall of circuit, which incloses the other pylons and the Temple.



Temple of Wady Taboe, Nubia. (1860)

TEMPLE OF WADY TABOE, NUBIA.



London Published Sep: 1856 by Day & Son, Gate Street, Lincolns Inn Fields

GENERAL VIEW OF YABRAK, LOOKING TOWARDS BIKAN-EL-MAL, 1856



GENERAL VIEW OF KARNAK, LOOKING TOWARDS BABÁN- EL-MOLOOK.

IN this view, looking towards the north, the eye commands the whole of the ruins of the Great Temple of Karnak, and ranges from the farthest extremity, beyond the wall of circumvallation, over its most sacred precincts, to the entrance facing the Nile; passing by its obelisks, through its stupendous Hall of Columns, and across its vast courts, to the enormous masses of masonry which compose its great propylon: beyond this lies the intervening plain to the river. Then across the Nile the eye stretches over the plains of Medinet-Abou and Goorna, to where it is bounded by the Libyan Mountains, within which lies the valley known as Babán-el-Molook, where are the tombs of the kings of Thebes, or Diospolis, the city of Ammon.

It is difficult for the mind to conceive a scene of more impressive interest. Where busy millions have trod, all is now decayed and desolate: leaving only as a record of the greatness of its Pharaohs, structures so vast, even in their ruins, that nothing exists in any other country, within thousands of years of the age of their erection, to mark such power and greatness in any other former age and people. Everywhere around the spectator lies evidence of the immense buildings which covered the plains of Thebes. Bases of columns, substructures of temples, and enormous masses, of which it would be difficult to trace the purport, are everywhere seen. The large lake on the left, formerly inclosed as a reservoir, will enable the observer to connect this scene with the other General View of Karnak in this work, in which the lake is seen on the right, and where the lateral view of the Temple in its entire length lies before the spectator, from the great propylon to the southern gate in the wall of circumvallation.

“Endless it would be,” says Warburton, “to enter into details of this marvellous pile; suffice it to say, that the Temple is about one mile and three-quarters in circumference, the walls eighty feet high and twenty-five thick. With astonishment, and almost with awe, I rode on through labyrinths of courts, cloisters, and chambers, and only dismounted where a mass of masonry had lately fallen in, owing to its pillars having been removed to build the Pacha’s powder manufactory. Among the infinite variety of objects of art that crowd this Temple, the Obelisks are not the least interesting. Those who have only seen them at Rome, or Paris, can form no conception of their effect where all around is in keeping with them. The eye follows upward the finely tapering shaft, till suddenly it seems not to terminate but to melt away and lose itself in the dazzling sunshine of its native skies. The very walls of outer inclosures were deeply sculptured with whole histories of great wars and triumphs, by figures that seem to live again. In some places these walls were poured down like an avalanche, not fallen: no mortar had been ever needed to connect the cliff-like masses of which they were composed, so accurately was each fitted to the place it was destined to occupy.

“From the desert to the river, from within or without, by sunshine or by moon-

light—however you contemplate Carnak,—appears the very aspect in which it shows to most advantage. And when this was all perfect, when its avenues opened in vista upon the noble temples and palaces of Sesostris, upon Gournou, Medinet Abou, and Luxor: when its courts were paced by gorgeous priestly pageants, and busy life swarmed on a river flowing between banks of palaces, like those of Venice magnified a hundred-fold; when all this was in its prime, no wonder that its fame spread even over the barbarian world, and found immortality in Homer's song."

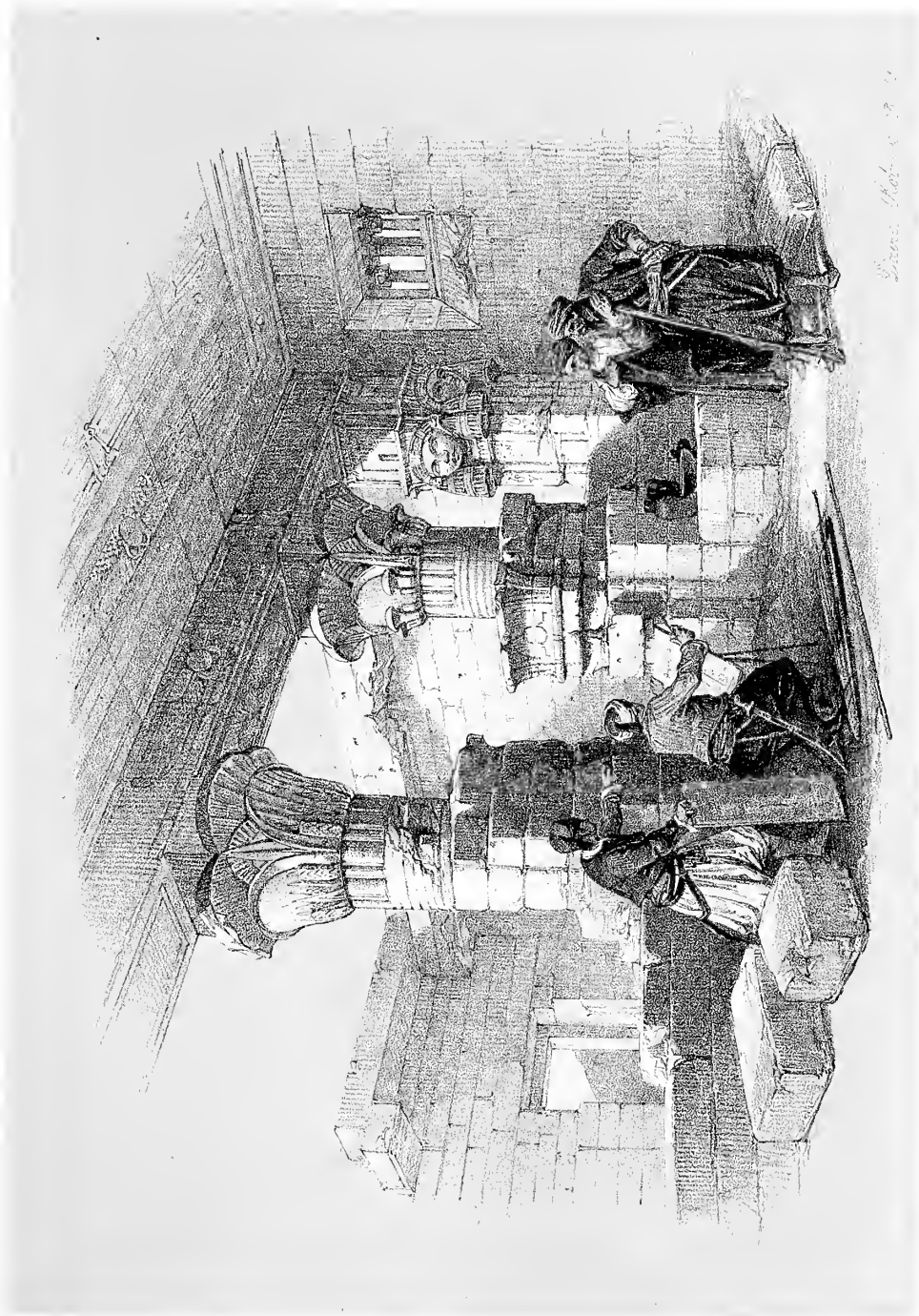
The Crescent and the Cross.

VIEW FROM UNDER THE PORTICO OF DAYR-EL-MEDEENEH, THEBES.

THIS small but very beautiful Temple, which measures only sixty feet by thirty-three feet, is situated in a secluded valley, immediately behind the palace-temple of Medinet-Abou, and, as its name implies, has been used as a Christian church. The portico is supported by two lotus-headed columns, and at the extremities by two square columns attached to the wall: these are surmounted by the heads of Isis, or Athor. The walls are rent, and the stones, in many places, disjointed, in consequence of the ground on which it stands having been disturbed by digging deep pits in front in search of mummies; and it is probably undermined to a great extent: the sculptures, however, everywhere retain as much sharpness and colour as when they were first executed. Here the mode, in use among the ancient Egyptians, of connecting the stones by wooden dovetails, or cramps, of sycamore, has been extensively adopted. The Temple is inclosed by a wall, of which the bricks are built alternately in concave and convex courses.

The Temple is Ptolemaic, having been begun by Ptolemy Philopater; it was completed by Physcon, or Euergetes II., who added the sculpture to the interior walls, and part of the architectural details of the portico. The pylon in front bears the name of Dionysius, and at the back of the adytum is found the name of Augustus, "Autocrator Cæsar."

On the walls within are several enchorial and Coptic inscriptions. A staircase once led to the roof. The back part of the *naos* consists of three parallel chambers, of which the adytum is the centre, and upon the walls of these chambers numerous figures are sculptured, emblematical of the mythology with which the founders have sought to identify themselves.



Engr. H. G. 1850

London, 1850, by Day & Son, Great Street, London, in the Field.

VIEW FROM UNDER THE PORTICO OF LAYB-E. NUMBER 10.





David Roberts R.A.

London: Published, G. P. Putnam, 1874. In the original edition, the title is 'The Alps'.

PLATE 1. THE ALPS. THE GREAT ST. BERNARD PASS. THE GREAT ST. BERNARD PASS. THE GREAT ST. BERNARD PASS.



ENTRANCE TO THE TOMBS OF THE KINGS,—BIBÁN-EL-MOLOOK.

HERE the Pharaohs of Thebes were entombed, in a narrow valley in the Libyan range of mountains which bound on the eastern side the valley of the Nile. Its traditional name, the "Gate of the Kings," has been applied to the tombs themselves, but with far greater propriety it seems to have been derived from the narrow gorge at the inner entrance to the valley.

This valley was always known to have been their place of sepulture, and many of the tombs were opened and rifled by the Persians and later conquerors of Egypt: but so ingeniously were some of them concealed, that it was only after a lapse of thirty-two centuries that the indefatigable Belzoni discovered some of them. His zeal and energy in Egyptian research were nowhere more remarkably displayed than in this retired valley. Here his intuitive perception of what the rocks around him concealed led to his opening several of these sacred depositories, which had never before been visited or examined since the day when the priests closed them upon their inmates. These tombs were most costly in their construction, penetrating into the rocks to great depths, and enriched with the most elaborate appliances of art. It is difficult to conceive why such lavish expenditure was incurred in places ingeniously contrived for concealment.

The most remarkable of these tombs, that which in the drawing is seen the second on the left, was discovered by Belzoni in 1817, and bears his name; this tomb, excavated in the living rock, is in its total horizontal length, to where the sarcophagus of Osirei, the father of Remeses, was found within it, three hundred and twenty feet; beyond this another long, sloping passage descended, but the rock had fallen in and barred further progress; its perpendicular depth, below the level of the entrance, is ninety feet. The details of this discovery are fully given in Belzoni's work.

Warburton, who describes his visit to the Tombs of the Kings, says:—"We started at daybreak. For a couple of hours we continued along the plain, which was partially covered with wavy corn, but flecked widely here and there with desert tracts. Then we entered the gloomy mountain gorge through which the Theban monarchs passed to their tombs. Our path lay through a narrow defile, between precipitous cliffs of rubble and calcareous strata: and some large boulders of coarse conglomerate lay strewn along this desolate valley, in which no living thing of earth or air ever met our view. The plains below once teemed with life, and, perhaps, swarmed with palaces; but the gloomy defiles we were now traversing must have ever been as they now are, lonely, lifeless, desolate,—a fit avenue to the tombs for which we were bound.

"After five or six miles of travel, our guide stopped at the base of one of the precipices, and, laying his long sphere against the rock, proceeded to light his torches. There was no apparent entrance at the distance of a few yards, nor was this great tomb betrayed to the outer world by any visible aperture until discovered by Belzoni.

"We descended by a steep path into this tomb, through a doorway covered with hieroglyphics, and entered a corridor that ran some hundred yards into the mountain.

It was about twenty feet square, and painted throughout most elaborately. One gorgeous passage makes way into another more gorgeous still, until you arrive at a steep descent. At the base of this a doorway opens into a vaulted hall of noble proportions, whose gloom considerably increases its apparent size. Here the body of Osirei, father of Remeses II., was laid about three thousand two hundred years ago, in the beautiful alabaster sarcophagus which Belzoni drew from hence as a reward of his enterprise. Its poor occupant, who had taken such pains to hide himself, was 'undone,' for the amusement of a London conversazione."

Belzoni's Travels.

Wilkinson's Egypt.

The Crescent and the Cross.

THE TEMPLES OF ABOO-SIMBEL, FROM THE NILE.

THE smallest of these Temples, and the nearest to the Nile, was dedicated to Isis, and is excavated about ninety feet into the rock. It was, during many ages, the only one known there; for the accumulations of sand had so concealed the Great Temple of Osiris that it remained undiscovered till Burckhardt visited Nubia, in 1813. In his "Travels" he says:—"When we reached the top of the mountain, I left my guide with the camels, and descended an almost perpendicular cleft, choked with sand, to view the Temple of Ebsambol, of which I had heard many magnificent descriptions. There is no road to this Temple, which stands just over the river, and is entirely cut out of the rocky side of the mountain; it is in complete preservation. In front of the entrance are six colossal figures, that measure from the ground to the knee six feet and a half." After describing the interior, he adds,—“Having, as I supposed, seen all the antiquities of Ebsambol, I was about to ascend the sandy side of the mountain by the same way as I had descended, when, having luckily turned more to the southward, I fell in with what is still visible of four immense colossal statues, cut out of the rock, at a distance of about two hundred yards from the Temple: they are now almost entirely buried beneath the sands. The entire head and part of the breast and arms of one of the statues are yet above the surface; the head of the next is broken off, and the bonnets of the other two only appear. It is difficult to determine whether these statues are in a sitting or a standing posture.” After describing the beauty of the head, he states,—“On the wall of the rock, in the centre of the four statues, is a figure of the hawk-headed Osiris surmounted by a globe; beneath which, I suspect, could the sand be cleared away, a vast Temple would be discovered.” On his return to Cairo he informed Belzoni of what he had seen at Aboo-Simbel; and this indefatigable traveller removed enough of the sand to effect an entrance, and disclosed one of the most perfect and extraordinary works of the ancient Egyptians.

PLATE 204



Dawn Harbor, N. I.

From the
... ..
... ..



Two of the statues of the gods, Day and Night, in the plain of the city of Thebes, Egypt.

THE STATUES IN THE PLAIN OF THEBES, EGYPT. THE MOST IMPORTANT OF THEM.

THE COLOSSAL STATUES IN THE PLAIN OF THEBES, DURING THE INUNDATION OF THE NILE.

IF the solitude of these stupendous figures, seated here for more than thirty-three centuries from the period of their erection, in the midst of a great and populous city, to the present time, where, in the solemn silence of a desert, they exist only as the relics of a remote age, is capable of exciting increased emotion, it is when the waters spread over the plain of Thebes, and, isolating these statues, render them inaccessible and make their dreariness still more impressive.

The annual rise of the Nile is the unfailing evidence of unchanged nature. Its course may have been guided into other channels, or embanked to guard the sacred edifices in the valley from its power; the ability and skill of the ancient Egyptians may have controlled and directed it and distributed its blessings; still it returned at the same period, averaged the same quantity, fertilised the same soil, and was governed by unerring laws, ages before the reign of Menes as at the present day. These statues and the distant temples, the works of man, though passing slowly to decay, attest the grandeur which once existed in this mighty city, of which these ruins are all that remain to attest what Thebes and her people were. The same rising sun still gilds the land in unchanged brightness and undiminished fervour, and the artist, by availing himself of the union of those enduring elements with the transient character of the works of man, makes his picture a moral and its effect sublime.

In the description which has been given of another view of these statues, it is stated that they both represented the Pharaoh Amunoph III., the sovereign of the Hebrew Exodus; but the romance of history has given interest to that statue which, as they are here presented from behind, is seen on the left. It is the *Vocal Memnon*, so called from the early belief, that at sunrise sounds issued from it; and this is attested by travellers who heard and recorded it by inscriptions on the statue eighteen centuries ago.

When Strabo was at Thebes, the upper portion of the statue had been destroyed, as he was told, by an earthquake, but an inscription exists which refers this injury to Cambyses,—one of the acts of that barbarian when he conquered Egypt. It was, at a later period, restored imperfectly by masonry in blocks of sandstone cramped together, and this condition of the statue is represented in both our sketches: the restoration was made about the time of Adrian. Pausanias says that “the Thebans deny this to be the statue of Memnon, but that of Phamenoph.” An inscription on the left foot of this statue bore the name of Phamenoth. The examination of the hieroglyphics by Champollion has discovered the name of Amunoph, and no doubt remains of his accuracy.

The sound said to be emitted by the statue has been attested by many hearers,

who have recorded their impressions in inscriptions which are legible on the legs and feet of the statue. That it was a trick of the priests there can be no doubt, as a stone is still found in the lap of the statue which when struck is sonorous like brass: this was verified by Wilkinson, and confirms what is recorded in an inscription by one Ballilla, that the sound might be compared to that produced by the striking of brass. The Emperor Hadrian heard it *three* times,—a princely compliment to the sovereign and his consort, or to the ladies who accompanied them; for the names still appear, among others in the inscriptions, of Julia Rómilla and Cecilia Treboulla.

Wilkinson's Egypt.

SCENE ON THE NILE NEAR WADY DABOD, WITH CROCODILES.

THIS scenery is very characteristic of the Nile in Nubia; the mountains break into bold forms, the rocks are often precipitous, and islands rise abruptly from the river. Here the view is taken looking down the Nile. Wady Dabod, or the Valley of Dabod, lies on the western side of the river, but the Temple of Wady Dabod is situated too far on the left to be introduced in the view. Some Egyptian ruins crest the summit of the island, but, like other masses of ancient structures, which can often be traced on the borders of the Nile, enough scarcely remains to reward the traveller for the labour of research into their history.

Here our Artist observed many crocodiles. Those brutes, so characteristic of the Nile, that they may be considered its emblems, unlike the changelings of the land, are the lineal descendants of those who were worshipped in certain places in the valley, and contemporary with its earliest Pharaohs. It is the sport of the Nile traveller to shoot at these poor animals; the first crocodile seen on the ascent of the river is a red-letter day in his journal, and his success in killing one is a triumph. They are often seen basking in the sun on the sand-banks, but on the approach of a boat they generally take to the water. Mr. Roberts says, they do not dive into the river—they seem to be denied the power of swimming, and are never seen to float—but enter the water by walking down the slopes and mud-banks; and if steep, their tails are seen out in the angle of the slope, and slowly descend into the water, until they wholly disappear. Of the birds which are always seen near them the Arabs tell strange tales, and assert that they may be constantly seen picking flies from the mouths of the crocodiles, which are open when the animals are dormant.

Roberts's Journal.







Temple of Karnak, Egypt. From a drawing by G. H. Fisher.

Engraved by G. H. Fisher. Published by G. H. Fisher.



GRAND ENTRANCE TO THE TEMPLE OF LUXOR.

ONE of the most beautiful scenes in the work is this approach to the magnificent Temple of Luxor, but it has been shorn of a striking feature by the removal of one of its Obelisks, which now decorates the Place Louis XV. in Paris,—a spot which, as it has changed its name with every revolution in France, it may be as well to preserve here by that by which it was longest known.

How beautiful, how grand the approach to Luxor must have been, when these Obelisks stood before the colossal statues of Remeses II., one on either side of the approach to the stupendous pylons, enriched with sculpture and painting, by which the Temple was entered!

This sketch is made from the summit of a mound that overlooks the huts of the village of Luxor, which, like the foul nests of the swallow, disfigure the beautiful objects to which they are attached; it is here that the vast propylon and the remaining Obelisk, in their half-buried state, are best seen, though surrounded by the mud-huts of the modern Arab village, each covered by clusters of pigeon-houses, composed of brown earthen pots, in which they breed. The incredible quantity of such pots even now used by the inhabitants of Egypt leads one to conjecture that the same custom prevailed in remote times, and may in some degree account for the prodigious quantities of broken earthenware found on or near the sites of the ancient towns and cities.

The mud-huts of the natives bear the common character of Egyptian buildings in the extension of their bases; they are all pyramidal, sloping upwards to their roofs, but upright within,—a principle adopted, in all probability, by far more ancient inhabitants than those who built the oldest of the structures of Egypt.

The propyla are enriched with elaborate sculpture, recording the military deeds and conquests of Remeses II. A besieged city surrounded by water is represented; in which this Pharaoh is seen in his war-chariot triumphant over his vanquished foes. On the right wall Remeses II. is again represented, seated on a throne giving audience to his subjects, or sitting in judgment on his captives at the gate of the camp,—the Eastern locality for its customary administration.

The perforations or openings seen in these propyla, and the grooves or steps immediately below, were for affixing the flag-staffs, on which floated the banners on the days of ceremony. One only of the colossal statues of Remeses is seen between the Obelisk and the propylon; the other is concealed in this view, but the unseen statue appears in another plate in this work, which represents a side view of the remaining Obelisk and both the statues, and also in a vignette of this statue alone.

Over the left propylon appears the top of the minaret of the Mosque of Abd Alhajaj. The Nile and the Libyan mountains are seen beyond, and mark in this view the relative position of the Temple to the river.

Whilst our Artist was sketching, a hawk—a descendant of those from whom Osiris was symbolised—perched sometimes on the Obelisk, and occasionally swept down upon the pigeons, collected in such infinite numbers around him.

At Luxor there still remains a community of Coptic Christians, but their rules and doctrines are so debased, and differ so widely from our own, that even Gibbon designated their religion as “a sightless and hideous mummerly of a Christian church.”

Roberts's Journal.

GENERAL VIEW OF KALÁBSHEE, FORMERLY TALMIS, NUBIA.

THIS point of view admirably represents the striking situation of one of the largest of the Temples of Nubia. Its noble elevation above the river, the two magnificent terraces and steps by which the entrance is approached, the grand range of mountains by which the scene is backed, the rich groves of palms and acacias in front, and even the mud houses of the population here, add to the striking grandeur of the Temple and the picturesque character of the whole scene.

The present Temple was begun in the reign of Augustus, and though several succeeding emperors contributed towards its completion, yet it was left unfinished. Wilkinson thinks that it was built on the site of an older edifice, as a little chapel at the north-east corner is anterior to the building of the Temple—probably of the time of Thothmes III., whose name can be traced on a granite statue which is still lying on the quay or terrace before the entrance; and many of the blocks with which this Temple has been built have evidently been previously appropriated in such a structure.

There are two walls of circuit which are joined to the propylon, and the whole presents a magnificent mass, which incloses the court, the portico, and the naos; the latter is divided into three successive chambers. The mountain, at the extremity, has been cut away to afford space for the Temple. The sculptures are of a low order. There are numerous ex-voto inscriptions, chiefly to Mandoli, the ancient deity of *Talmis*. One of the most interesting is in Greek, by Silco, king of the Nubadæ and of all the Ethiopians,—one of those sovereigns on the frontier of the Roman states who, by treaty with Diocletian, protected it from the enemies of the Empire.

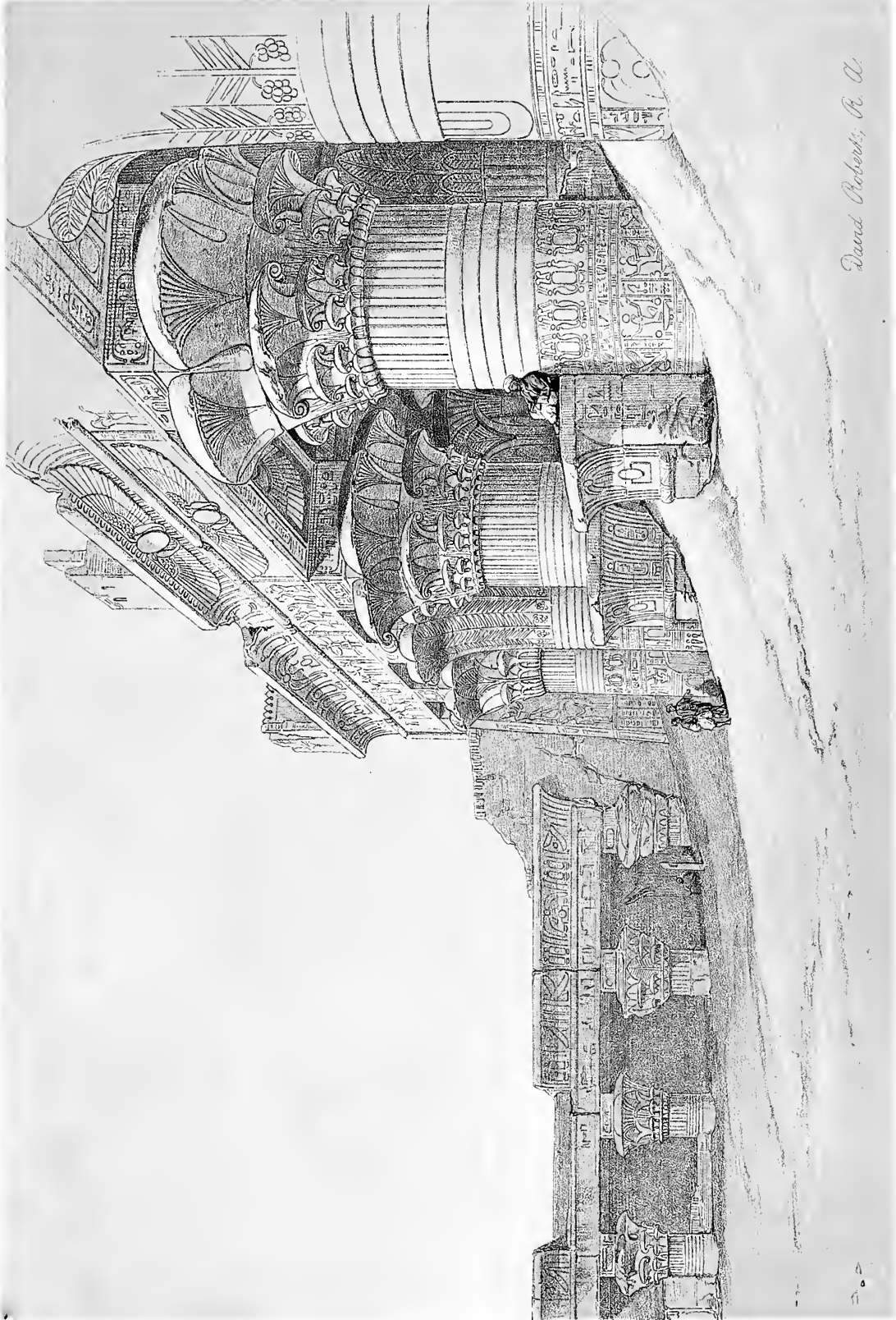
Roberts's Journal.

Wilkinson's Egypt.



David Roberts. R. A.





David Roberts, R. A.

London, Published, Sep. 1844, by Day & Son, Strand, Lane, and St. Mark's.

FACADE OF THE TEMPLE OF ISIS AT PHILOE, EGYPT.



FAÇADE OF THE PRONAOS OF THE TEMPLE OF EDFOU.

THIS is taken from the side opposite to a former view of the Grand Court, and exhibits more of the cloistered colonnade which surrounds three of its sides, by which the pronaos was approached. Around this cloister the priests ambulated, sheltered from the burning sun of Egypt, and where now a poor weaver is seen at work, shadowed by the screen which had sheltered the Pharaohs from the same sun—unchanged in its thousands of courses since the erection of the Temple; and unchanged in its effects and influence from a period long antecedent to the existence of any temple, any people, any social state in the land of Egypt.

There are no ruins so complete in the valley of the Nile as those of Edfou, none by which the decorative taste of its architects can be so justly appreciated. Karnak is more severe than Dendera, more florid than Edfou—less severe than the former, this is more beautiful and pure than the latter.

Not one of the temples of Egypt made a stronger impression for its beauty and picturesqueness upon our Artist than that of Edfou. He had visited it in his ascent of the Nile, and on his return he says:—"It has not lost by the temples that I have seen, but, on the contrary, gained in the impression it gives me of its extent and regularity, its massive proportions, and the beauty of its sculpture; and surpasses all above it for its colossal size and the excellent preservation it is in, excepting where it has been wantonly injured. I made two large drawings of the portico, and then from the latter looking across the court, or dromos, towards the propylon; but the heat which I endured, even under the protection of an umbrella, was intolerable, though this was in November." In every situation in which it is viewed it is a picture. It has breadth in its parts; the columns, though massive and half buried, are exquisite in form. The beautiful variety in the capitals of the columns, though they vary as next to each other, yet they are uniform in those on one side of the façade of the pronaos corresponding to those on the other; but this variety is carried throughout the colonnade which surrounds the dromos, or court. Many are much injured, but not so much by time as by the violence of the conquerors of Egypt.

There is no temple of Egypt so desecrated by the hovels of the inhabitants as this. Everywhere they fill up corners, hang on cornices, and cover roofs. Fortunately, within the dromos, the Pasha has expelled them, and cleared the corridors to make granaries of corn, and the impression of its beauty is left nearly undisturbed.

RUINS OF ERMENT, ANCIENT HERMONTIS, UPPER EGYPT.

THESE ruins are the first at which the traveller arrives on ascending the Nile above Thebes. There formerly existed here a larger Temple, which has long been destroyed; the ruins that remain are of a lesser Temple, which is supposed to have been the *mammeisi*, or “lying-in house,”—required for that triad of Egyptian mythology which was worshipped at Hermontis. The Temple was built by the celebrated Cleopatra, and Ptolemy Neocæsar, her son by Julius Cæsar. It formerly consisted of an exterior court formed by two rows of columns, connected by low screens, a small transverse colonnade, and the naos or adytum divided into two chambers. Its sculptured decorations are of an inferior character, and strongly indicate the decline of Egyptian art. Here is a reservoir of hewn stone. A tradition pretends that Hermontis was the birth-place of Moses!

In the foreground are the ruins of a Christian Church; its columns of red granite lie about in confusion. It was built during the Lower Empire out of, it is supposed, the ruins of the larger Temple, of which the substructions only can now be traced. This Church was of considerable extent, nearly two hundred feet long and ninety feet wide; the massive blocks of a wall, and the columns, are evidences of the care which had been bestowed upon its erection, and that it was raised when Christianity was the established religion of the land.

In this view the length of the Temple is seen from the single erect column of the court, and the remaining columns of the pronaos, to the adytum; upon the roof of the naos is the residence of the Sheik of Erment, and every available spot within and about the Temple is occupied by the mud-huts of the inhabitants,—a desecration common to all the sacred structures of ancient Egypt.



David Roberts, R. A.

Engraved by J. H. P. 1858, by J. H. P. from the original drawing by the artist.

THE GREAT MANUFACTURING DISTRICT OF GREAT BRITAIN



Danda-Roveri, C. A.

London: Griffiths & Co., 1851. The Trustees of the British Museum.

PLATE I.



KOM-OMBO.

THE principal remains are those of a double Temple dedicated to two deities, to whom equal honours were paid. It is Ptolemaic, and a Greek inscription over the entrance of one of the adyta informs us that part of it was erected by the soldiery stationed in the Ombite nome during the reigns of Ptolemy and Cleopatra, "gods Philometres" (the sixth Ptolemy and his wife and sister).

Sevek, or rather Sevek-ra, and Aroëris, are the gods of the Temple, and it is curious to observe, both in the hieroglyphics and arrangement of the building, how carefully their equality was preserved, so that no preference should be given either to one or the other. In the Greek inscription I have just mentioned, the latter is called "Aroëris, the great god Apollo." "He was brother of Osiris and son of the Sun," says Plutarch, who is confirmed by the hieroglyphics. He appears, in fact, to be a deification of the sun's rays; and as the hawk typified that luminary as the emblem of light and spirit, so Aroëris is symbolically represented by the hawk. Sevek-ra was another deified attribute of the Sun, represented by a crocodile, whose scales were supposed to have some agreement therewith. Sevek is here called (and also at Thebes) the father of all the gods, and, therefore, has some claim to be considered as Saturn. In the interior of the Temple he is mentioned as "Sevek, who struck Apoph the serpent in the presence of the Boat of the Sun." Both these deities are called "Lords of Ombos," but Sevek appears to have been the more ancient, and, as deity of the Ombite nome, his figure was struck upon the Roman coins.

The portico has consisted of fifteen columns, of which thirteen remain standing. It is a magnificent structure even in ruins. On the architrave the winged globe is twice sculptured, the odd number of columns in front compelling or being the result of this double arrangement. From the portico are two doorways leading to an area, supported by columns; but, though these parts of the Temple are double, there is no absolute division until we come to the adyta, which alone were separated.

A lofty brick wall of circuit has inclosed the sacred precincts; and built into the south-east side of this is an old gateway of the time of Thothmes III., from the hieroglyphics of which we learn that a Temple of Sevek then existed. In a line with this, on the side of the river, is a portion of a large pylon of the Ptolemaic era, that seems to have stood opposite to the smaller Temple (called the Typhonium, and consecrated to the third member of the Triad), of which the fragments cover the banks of the river, having fallen from being undermined by the current. Some fragments of columns show that they were surmounted by the head of Athor, as at Dendera. Some stones show it to have been built from the materials of a previous one of Thothmes. A small basalt altar lies near. We all read of the enmity of the Tentyrites and Ombites, but it strikes me, from the distance of the belligerent parties, their quarrels could not have been either very frequent or very bloody, notwithstanding all tales to the contrary. To prevent the ill-feeling and hatred that

would otherwise have arisen between the different neighbouring provinces, and to maintain peace, the wily priests generally introduced the gods of the adjoining nomes as contemplars; so that, from one end of Egypt to the other was a connected chain of worship—the religious adoration of each nome dovetailed into those adjoining from the sea to Meroe.

The sculpture of the Egyptians offers portraits, more especially that of their kings, varied according to the age of the monarch and consequent change in his personal appearance. The gods, however, do not appear (when represented with human heads) to have had any distinction of feature, but are, in nearly every instance, represented with the face of the reigning monarch—a species of flattery somewhat Oriental. Thus the figures of Osiris in the great rock-cut Temple of Aboo-Simbel, and all other temples erected or sculptured in his reign, bear the noble features of the great Remeses (the Sesostris of Herodotus).

Notes by J. S. Perring, Esq.

ISLAND OF PHILÆ, LOOKING DOWN THE NILE.

THIS beautiful Island, and the objects which enrich it, seen from any point of view, furnish a subject to the artist; and he would find in Philæ alone materials to fill a portfolio. Beauty is its characteristic; for however much the ancient structures of Egypt may, by their vastness and extent, and the magnitude of their composing parts, cause us to reflect upon the powers employed to construct and arrange them, and thus impress us deeply with emotions of the sublime—in beauty, Philæ, with its temples, has no rival on its sacred river.

In this view the masses of granite are seen which are covered with sculptured inscriptions, the beautiful hypæthral Temple, the obelisk which contains inscriptions of great interest, part of the cloistered court, and, towering over all, the great propylon. On this side, too, is the usual harbour where the boats of travellers are secured, and the materials for the picturesque on this Island are here seen perhaps in the greatest profusion; granitic rocks and ruined temples, broken and beautiful forms of natural and artificial embankments, and the refreshing verdure of the palms and sycamores, contrasted with the arid and burning sands, which descend on the banks of the Nile even to the water's edge, give an air of enchantment to this spot, selected for the eternal repose of Osiris, of "him who sleeps in Philæ."

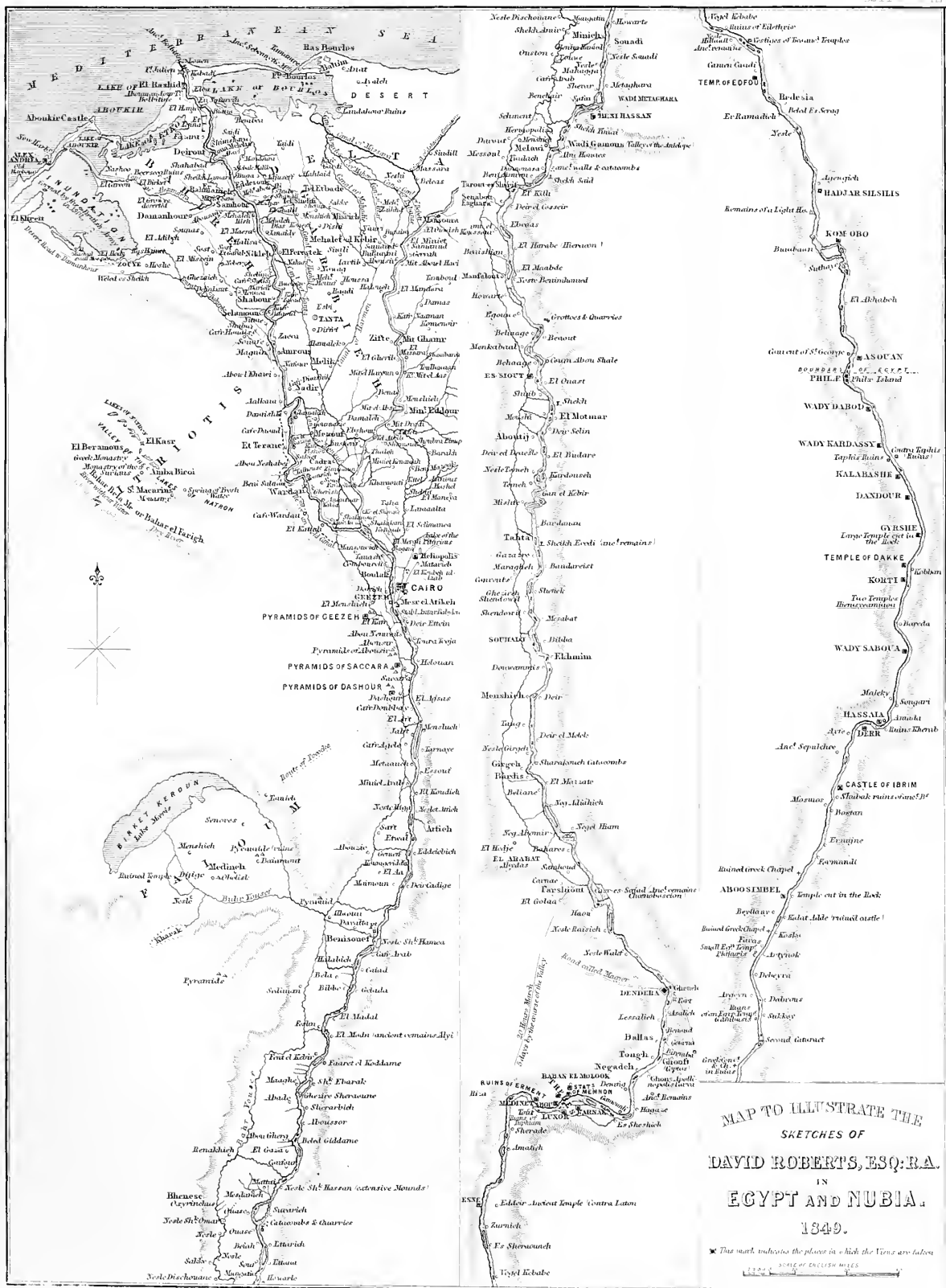
This Island is now destitute of resident inhabitants. The remains of Arab huts desecrate the courts, recesses, and even summits of their temples. Philæ appears not long since to have been inhabited, but the few Nubians who were there have been expelled by order of their tyrant governors.



Daniel Roberts, R. A.

Engraved by Messrs. J. & C. Neave, 15, Abchurch Lane, London, E.C. 4.



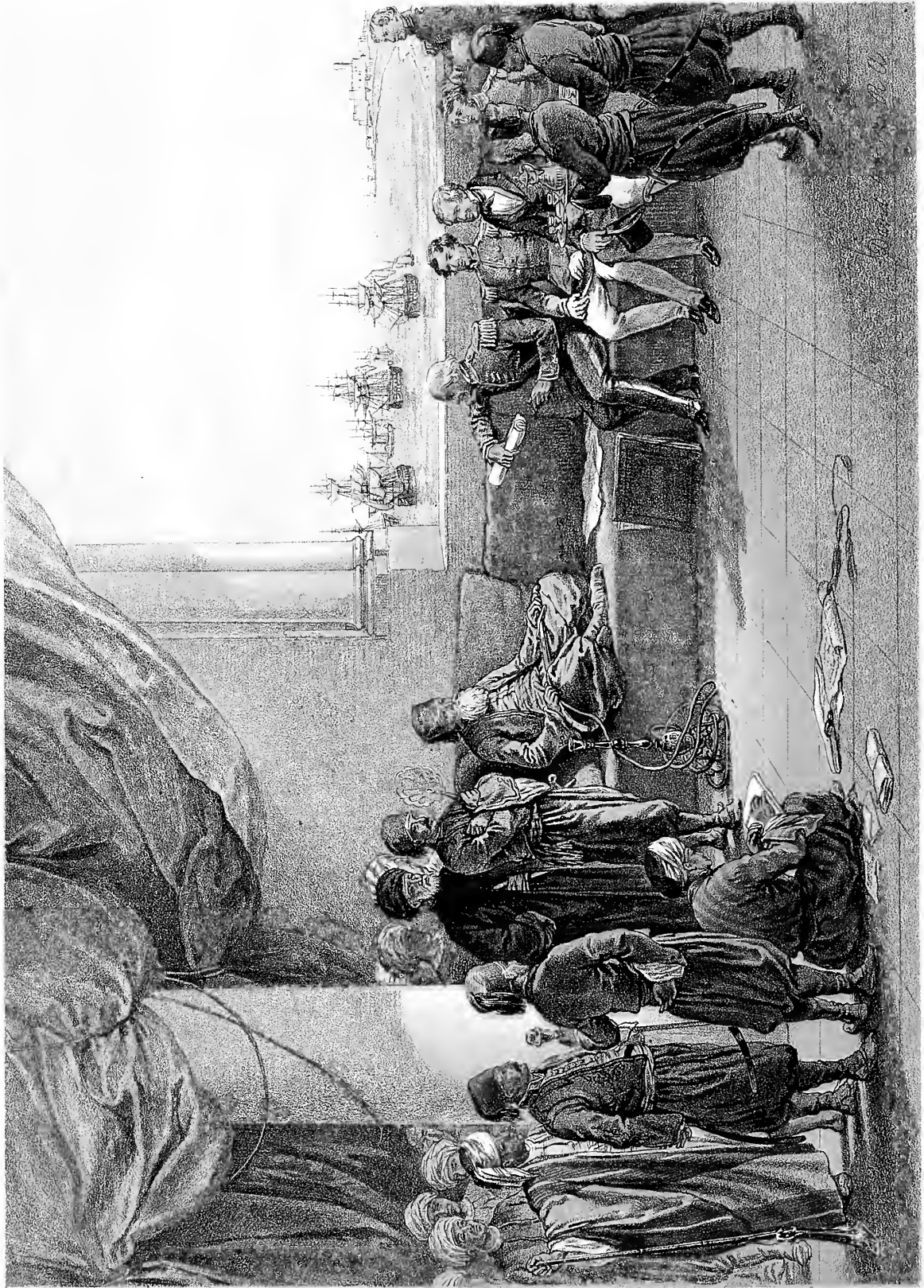


MAP TO ILLUSTRATE THE
 SKETCHES OF
 DAVID ROBERTS, ESQ. R.A.
 IN
 EGYPT AND NUBIA.
 1849.

✱ This mark indicates the places in which the Views are taken
 SCALE OF ENGLISH MILES







London, Published Oct 1st 1856 by Day & Son, Gate Street, for Colnys Iron Plate.

INTERVIEW WITH MEHEMET ALI IN HIS PALACE, ALEXANDRIA

74

NOBLY LAND

Syria, Armenia, Arabia, Egypt, & India.

AFTER LITHOGRAPHS BY LOUIS HAGEN

FROM DRAWINGS MADE ON THE SPOT BY

David Roberts R.A.

WITH HISTORICAL DESCRIPTIONS BY

WILLIAM BROCKEDON, F.R.S.

VOL. VI.



David Roberts, Sc.

SCENE IN A STREET IN CAIRO

NEW YORK.

D. APPLETON & CO. 346 & 348, BROADWAY

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SCENE IN A STREET IN CAIRO.

TITLE VIGNETTE TO VOL. VI.

THIS view is one of the most generally characteristic of the streets and buildings of Cairo that the Artist could select. The narrow way, overhanging houses, trellised windows, sheds and shops, the throng of people and the crowning minaret of the mosque, rich in all that constitutes such an Arab structure, make up a scene of singular and picturesque beauty. It is thus presented in the main street of Cairo, which leads from the square of the Citadel to the Bab-el-Nasr, or Gate of Victory; the street bears the name of the Gimaleah, or Camel Way, because through it lies the course of the procession of the camel that yearly, in the caravan of pilgrims, bears from Cairo the sacred covering for the tomb of the Prophet at Mecca.

INTERVIEW WITH MEHEMET ALI IN HIS PALACE AT ALEXANDRIA.

THIS subject appropriately illustrates Modern Egypt, since it represents a scene in which Mr. Roberts was introduced to Mehemet Ali, one of the most remarkable men of our day and of history. From a low condition in life, he attained an elevation which in more civilised society would have been hopeless—to the government of Egypt. Cunning, acuteness, resolution, and perseverance, were his qualities. His means of employing them shock our morality, but they were admired and applauded in the East as deeply political. National judgments differ widely when applied to the consideration of great acts. The policy which extirpated the most infamous government that ever disgraced even the East, and held out the hope of such an improved condition of society there as may one day place Egypt among those civilised nations on which free men are governed by laws and institutions for the benefit of the common weal, deserves to be considered well before it is condemned; but if this be doubted, no one will deny the wisdom and virtue of the Pasha's conduct, when, after the countries he had conquered had been wrested from him, and his fleet and army were destroyed in Syria, he might have revenged himself upon the British passengers to India and merchants in Alexandria. No interruption, however, to our intercourse by the Overland route was offered by him; and when our Consul at Alexandria, who feared the Pasha's retaliation, had taken refuge on board our ships, Mehemet Ali called the merchants before him and said, "Your Consul and representative has deserted you; you are helpless, and at my mercy; but consider me your Consul and protector. Your lives and property are safe whilst in my keeping." He afterwards became reconciled to his disasters when the influence of the British Government obtained from the Porte, for him and to his heirs in perpetuity, the government of the Land of the Pharaohs.

"Whilst in Alexandria, May 12, 1839," says Mr. Roberts, "I received from Colonel Campbell an invitation to breakfast and afterwards to accompany him to an interview with the Pasha, which had been arranged for that day. Our party started for the Arsenal, where Mehemet Ali was ready to receive us. After passing through numerous guards we were ushered into the presence-chamber, which, from the window, commanded a magnificent view of the harbour. The fleet, consisting of about twenty sail of the line fully equipped, the Arsenal, the dockyards, and numerous batteries—displaying a power created by his own forethought and energies—lay before us, a glorious scene. The room was spacious and lofty, and crowded with officers in rich uniforms, many of them wearing the decorations. The Pasha was in simple costume, without any mark of distinction upon him which Nature had not stamped, and which

was acknowledged by the respect paid to him by all present. His reception of Colonel Campbell seemed to be most cordial, and as unpretending as the reception of an old friend. Having received us and taken his seat on the divan, he beckoned his visitors to be seated. Coffee was then served to us by attendants in rich costumes. The Pasha alone smoked. Only officers of the very highest rank are invited to this enjoyment in his presence."

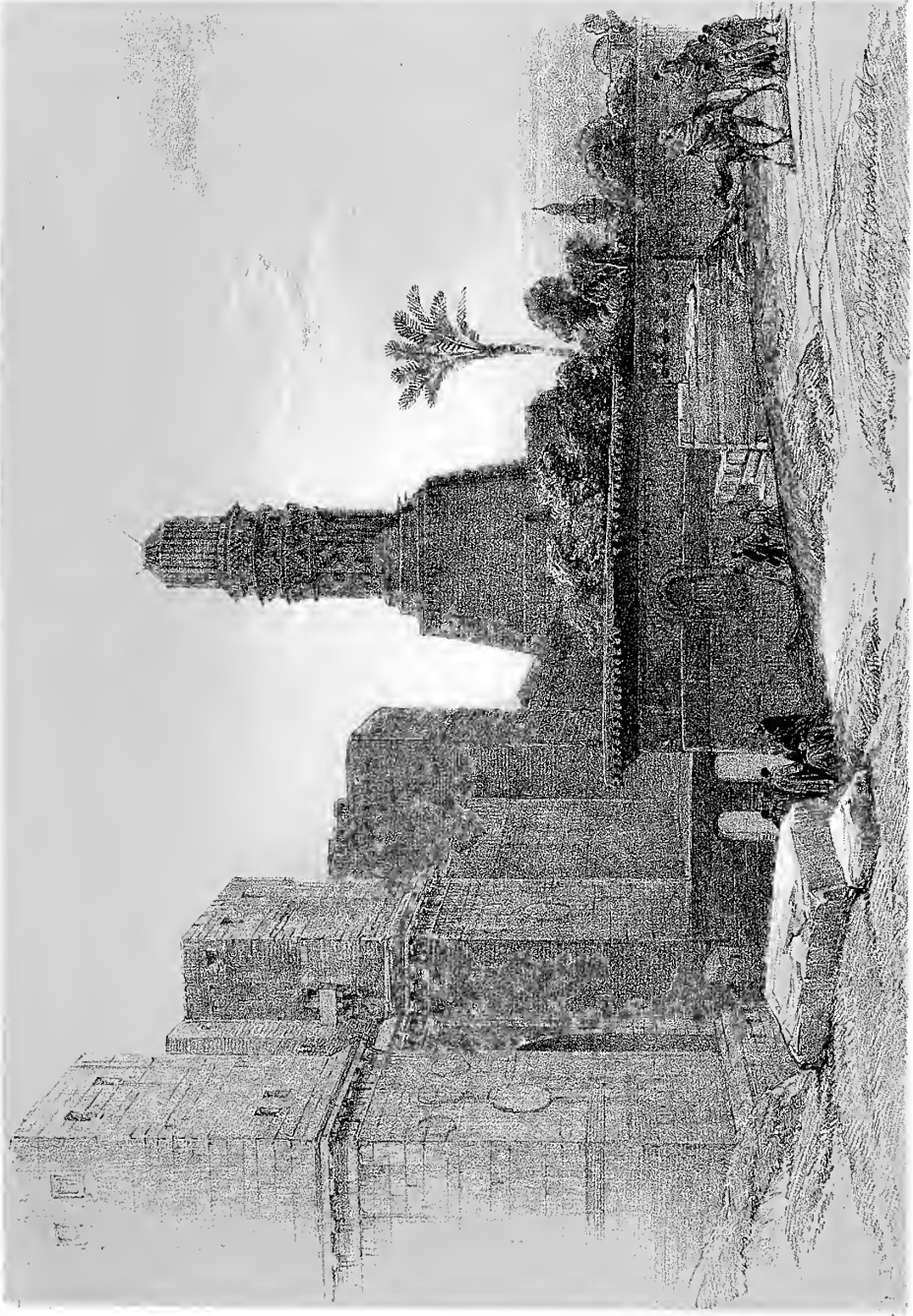
The scene represents the Pasha seated, whilst Colonel (now General) Patrick Campbell explained to him the proposed route across the Desert. Artem Bey interpreted to His Highness in Turkish the conversation, which was carried on in Italian. There were present, Bogos Bey, his oldest friend and first minister; the Pasha's grandson, Abbas Pasha, the present Viceroy of Egypt; Linant Bey, the French engineer, and others. Among those with Colonel Campbell were Lieutenant Waghorn, the projector of the Overland route to India, and who has since been so indefatigable in its accomplishment; Mr. Tatum, the distinguished Coptic scholar; Mr. Roberts; Mr. Pell, and other English gentlemen. The interview was partly to congratulate His Highness on his recent safe return from Upper Egypt, and partly in connexion with the projected plans for improving the transit of passengers and merchandise across the Isthmus of Suez.

BAB EN NASR, OR GATE OF VICTORY, AND MOSQUE OF EL HAKIM, CAIRO.

THE massive square towers which flank the portal of this entrance to the city have neither the appearance of the ancient propyla, nor the fantastic character of Arab construction. It was built towards the end of the eleventh century, during the caliphate of El Mutansir, by his Vizier Bedr el Gemálee, who gave his name to the Gemáleeyah,—the street which leads from this gate to the two Fatimite palaces.

There is a grandeur and simplicity in the broad and massive character of the whole structure; and except a band like a cornice carried round the towers, twenty feet below their square summits, and some trophy-like ornaments in shields, it is without decoration or enrichment. A Kufic inscription may be read beneath the archivolt:—"There is no Deity but God; He is alone; He has no equal. Mohammed is the apostle of God. Alee is the friend of God. May the peace of God be on them!"

This gate is on the north-east side of Cairo, and leads into the public cemetery from the city, and towards Suez. In the distance a striking object in this sketch appears,—the minaret of the ruined mosque of El Hákim situated without the walls of Cairo.



Cairo, Enchâle 1. Oct. 17 1856, Darv's Camera Street Lit. - Halim Fakh.

BAF-EN NASR, OR GATE OF VICTORY, AT CAIRO, EGYPT.



Francis Roberts & Co.

London Publishers 4, Cornhill, & 7, Zayzevon, Cornhill, London, E.C. 4.

APPEAL TO ALEXANDRIA



APPROACH TO ALEXANDRIA.

THOUGH little can be seen of this ancient city from the sea, owing to the low lands of the Delta, yet few spots are approached under deeper emotions than those excited by its historical associations with the ancient land of which it was the chief port.

Its situation, chosen by the wisdom and power of the Macedonian conqueror, and bearing his name to the present hour, evince the forethought and profound judgment with which its local importance was estimated by him, as the outlet of commerce from the East, which, entering Egypt by the Red Sea, and traversing the Desert to Memphis, spread the luxuries of Arabia and Persia, and probably India, among the Egyptians. Alexander anticipated that it would become the emporium of the Western world. He selected the favourable position within the Island of Pharos, on the Delta of the Nile, that sheltered, as a breakwater, the western harbour, in which the ancient town of Rhacôtis lay, and there raised his immortal city. It was known from a remote period as a place of maritime refuge, and mentioned by Homer as a watering station in the time of the Trojan war. The history of commerce shows that Alexandria became, and continued during seventeen centuries, the port through which the riches of the East were poured into Europe; and if the discovery of the passage to India by the Cape of Good Hope had not been made, that intercourse would have continued unbroken: but, from that time, Alexandria sunk into insignificance. In our day, however, after an interruption of its prosperity as a port for nearly four centuries, its importance has been re-established by the discovery of the powers of steam; which has opened a communication between Bombay and London, with greater certainty, and in as short a time, as during the last century a journey could have been made from London to Rome. Fortunately for the re-establishment of this communication with India, Mehemet Ali governs in Egypt. His views and policy bear some resemblance to those of the original founder; instead of being narrowed by the bigotry and impolicy of his immediate predecessors, he has contributed, in allowing the transit by the Desert and the Nile, to the future prosperity of Egypt: and violent as may have been the exercise of his power in the re-establishment of Alexandria, it will become the least sullied portion of his fame in history.

The antiquities of Alexandria are few; and the most remarkable,—Pompey's Pillar and the Needle of Cleopatra, already drawn and described in this work,—are concealed in our view by the fleet of the Pasha. The chief object seen on the left of the fleet is the Hareem and Palace of Mehemet Ali, built on the site of that of the ancient governors of Alexandria; over and beyond this appears the Pharos, or lighthouse to the harbour,—that which was built by Ptolemy Philadelphus, many ages since in ruins, was of such grandeur and magnitude, that it was esteemed one of the seven wonders of the world, and has left its name to designate every maritime light-

house raised by other nations; its erection is said to have cost £150,000 sterling. The description of Alexandria left to us by Strabo enables the modern traveller to understand the relative features of the ancient city; but his recollection of the destruction of its libraries and museum will excite bitter feelings as he traverses the spots on which these noble institutions existed.

The stupendous efforts made by Mehemet Ali to restore the importance of the port, have, in many instances, been accomplished at the cost of many thousands of the lives of the poor creatures, who are forced by him to labour in the public works of Alexandria. Under him, nearly the whole of the present city,—its forts, arsenal, and dock-yards, its magnificent palace, and great square,—have been raised and built, where, only a few years since, a desert existed. His fine fleet rides in the port; the principal ship in the view, a first-rate man-of-war, is that of the Egyptian admiral bearing the flag of the Pasha,—a silver crescent and star on a red ground; and the khanja, being rowed across the harbour, is that of Mehemet Ali.

THE GATE OF THE METWALIS, OR BAB ZUWEYLEH, CAIRO.

THIS gate is not situated in the wall of the city which surrounds Cairo, but is one of those within it, which serve to communicate between one part of the city and another, and are so placed that they divide Cairo into quarters, or districts, and thus furnish to the Pasha a means of cutting off from the rest any division which may be in a state of insurrection. The gate leads between the two beautiful minarets of a mosque, the subject of another drawing in this work.

The great line of streets which leads from the citadel to the Bab en Nasr lies through the Metwalis gate, and the great caravan of the Mecca pilgrims passes beneath it to leave the city by the Gate of Victory.



London Published Oct 15th 1866 by J. & S. Galt, Street, Lincoln's Inn Fields

THE GATE OF THE METWALLS OF BAE ZUWENTEN, SAID.





Engraving by G. P. & Co. Del.

THE MINARETS OF THE MOSQUE OF EL-AZHAZ, AND ENTRANCE TO THE MARKET PLACE OF EL-KHAYMA.

THE MINARETS AT THE BAB ZUWEYLEH, AND ENTRANCE TO THE MOSQUE OF THE METWALIS, CAIRO.

This gate was built in the reign of the Caliph El-Mutansir, about the year 1092, of the Hegira 485. It stands between the fine minarets of the mosque of Gámá El-Mu-eyad, called also the mosque of Bab Zuweyleh, and of the Metwalis; the latter name derived from a devout saint, or Wellee, who is supposed mysteriously to visit the spot, and from which it has acquired its most popular name. To the above Caliph, Cairo owes others of its present gates, for the Bab en Nasr and Bab el Futooh were built by him. The original gate of Bab Zuweyleh, which, like those above mentioned, was built by Gohar, the general of El Moöz, was removed from the original site which he chose, and erected on the present, by El-Guyoosh, the vizier of the Caliph El-Mutansir.

The difficulty of obtaining accurate information about the founders and the periods of foundation of many of the public buildings, particularly the mosques of Cairo, is increased by the confusion in which the Arabian authors have either left their records, or in their contradiction of each other. Ibn Abd-*ez-Záhir* says the gate was built by Aboo-Mansoor, son of El Moöz, the founder of Cairo, and completed by the Emir El-Guyoosh. The adjoining mosque was built by the Sheik El-Mahmoodee, who removed the towers of the gate, and built the two beautiful minarets which flanked it, A.D. 1414, three hundred and fifty years after the gate was erected. The mosque is seen on the right of our view, where the steps lead to the principal entrance, and lamps are suspended from the beam which hangs in front of the portal.

The direction of the main street appears to have controlled the geographical position of the mosque, for neither of its sides is in the direction of Mecca. Upon its façade, seen in the vignette of the gate, the date of its erection is recorded, together with the names of the Caliph El-Mutansir and the Emir El-Guyoosh. Formerly a rope remained suspended beneath the archway, by which Tóman Bey, the last Memlook sovereign, was hung, in 1517, by order of the Turkish Sultan Selim, after having endured the severest insults and tortures. Close to the gate was the place of public execution of malefactors, and their headless bodies were often left on the ground in the street exposed for two or three days.

The rude construction of the balconies to the windows and houses, and the awnings and sheds over the shops, and the raised floors on which the dealers sit, are in striking contrast with the massive walls of the mosque and the beautiful forms of the minarets. These are of the enriched and decorated style so peculiar to Arabian architecture.

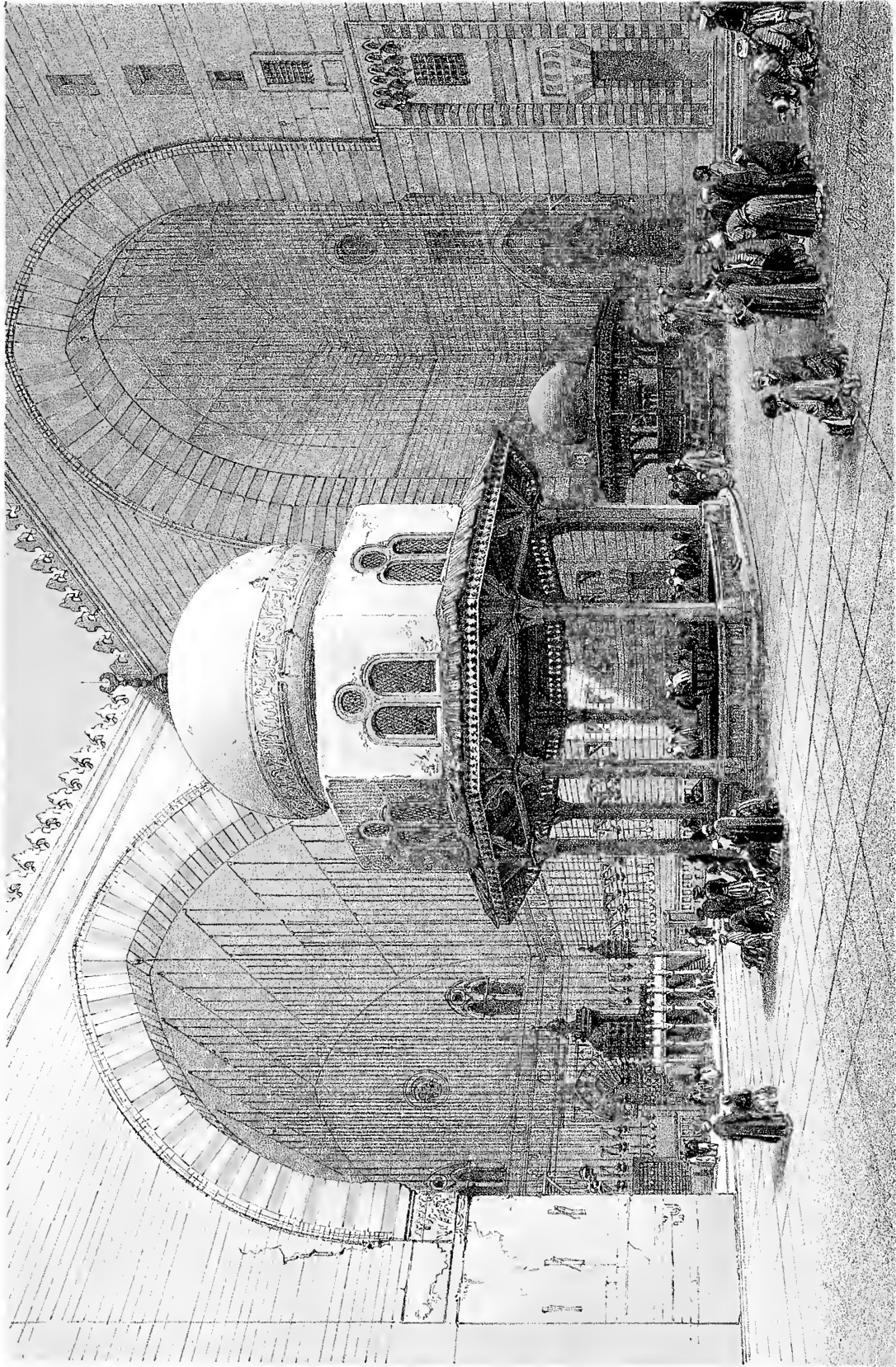
RUINED MOSQUES IN THE DESERT WEST OF THE CITADEL.

THESE are the minarets of some of the ruined mosques which are seen scattered over the Desert, just without the walls of Cairo, and are generally called the Tombs of the Mamlooks,—Wilkinson says erroneously, and his authority is great; but this name is so commonly given to them, that it is scarcely desirable to change it. These beautiful and ever-varied architectural objects are numerous, and at no remote period must, with their tombs and mosques, have given to this district a striking character; but they are nearly all falling to decay, and some are in ruins. The mosque of the principal minaret in this sketch has disappeared; its dome and tomb no longer exist. That the minarets, which are generally light and fragile in their structure, should remain, is remarkable. There is little doubt that the mosques have been destroyed by violence, but history has not preserved when or why; some religious feeling, perhaps, preserved the minarets, when the tombs, and names of the founders of the mosques, were devoted to oblivion.

Roberts's Journal.



RUINEN DER ALTEINEN STADT VON DAMASKUS



London, Published by Day & Son, Cross Street, London, No. 10, 1858.

INTERIOR OF THE MOSQUE OF THE SULTAN HASSAN.

INTERIOR OF THE MOSQUE OF THE SULTAN HASSAN.

It is only within a few years that a Frank, or Christian, has been permitted to enter a mosque, and there are many in Cairo from which they are still rigidly excluded, but in that of the Sultan Hassan, which is the most sought to be visited by strangers, it is, under certain restrictions, allowed. The Christian must assume the Mohammedan costume, and be accompanied by a Cavass, or Janissary, and before ascending the great stair leading to the porch, his boots or shoes must be left in charge of his servant; for in the East it is still the custom, as in the days of Moses, to uncover the feet, as we uncover the head, in an act of reverence: Moses was commanded to put off his shoes, "for the place whereon he stood was holy ground."

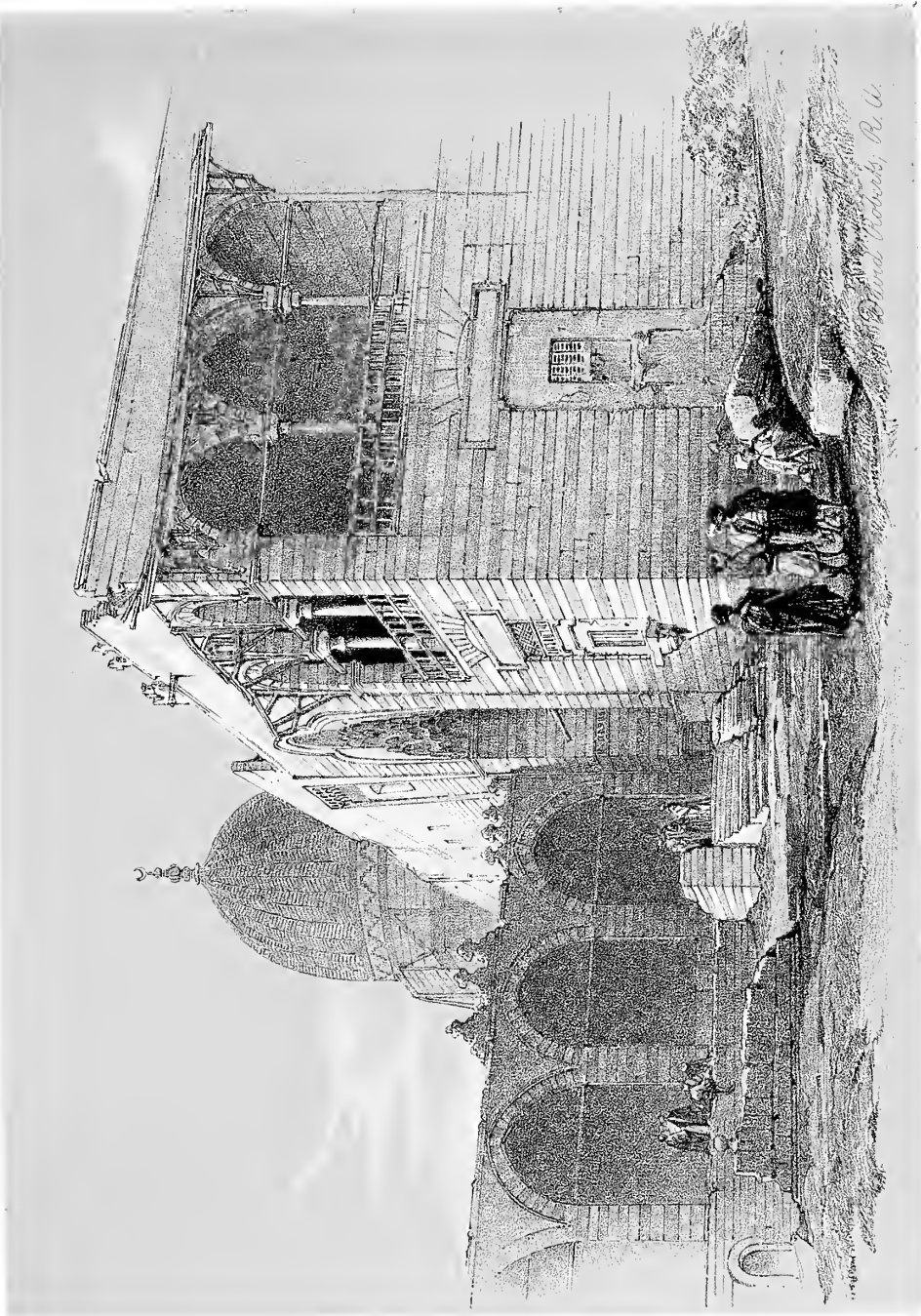
On passing through the great porch of the Mosque of the Sultan Hassan, the visitor enters a magnificent court, about two hundred and fifty feet square. On each side is a deep arched recess; in that which is in front is the niche of the Mechráb, corresponding nearly to our chancel. Towards the Mechráb, which is placed, like our altar, on the east, all turn to pray; the recesses on the sides answer to the transepts of our sacred structures. From the arched roofs within these recesses, lamps are suspended by innumerable lines, in which, during the festivals, particularly that of Rhamadan, lights are kept constantly burning; some of those lamps are of transparent china, exquisite in design, and beautiful in colour. On the right of the Mechráb is the pulpit, which is ascended by a narrow flight of stairs; it is surmounted by a small dome and covered with very rich arabesque carvings in wood. Immediately in front is a raised platform, supported by marble columns,—“for what purpose it is used I know not,” says Mr. Roberts, “as on great occasions Christians are excluded.” Near it is a raised seat, with a desk in front, from which the Koran is read and expounded.

In the centre of this magnificent court, which is open to the sky, is placed the principal font for ablution, at which nearly all the devotees wash previous to offering their prayers; but there is an exclusive sect of Mohammedans, who consider the water used by others polluted: for these, the smaller font on the right, surmounted like the larger one in the centre by a dome, is intended. From around this fountain, water flows by numerous small pipes upon the feet and hands of the faithful, who deserve credit for cleanliness, rather than censure for exclusiveness; the water flows off as it is used. Around the court are vast apartments, how appropriated is not known to unbelievers. This magnificent Temple is neglected, and falling to decay; and it is evident from the state of the walls that, at a period not very remote, it has been used as a place of defence, and bears, as a whole, as much the appearance of a fortress as of a temple.

ONE OF THE TOMBS OF THE CALIPHS, CAIRO.

THIS, though so generally named by our Artist, is a portion of the well-known collegiate mosque of the Sultan Barkook. The open loggia with the arches springing from the slender columnus is used as the school, and the porch presents a beautiful example of the stalactitic decoration of the Arab architects. The general appearance of these beautiful structures, so rapidly falling to decay, saddens the observer. They have been raised by the proud desire to leave a name, but without lineal descendants to cherish that name and preserve the mosques from decay, their ruin is certain, and it is, perhaps, even desired by the members of another family who may succeed to power, that the name of the founder should perish: and the sovereigns of Egypt have no nationality of feeling to preserve them. To this, and to the power to destroy wherever there is the will, we may attribute the unheeded ruin of these remarkable buildings.

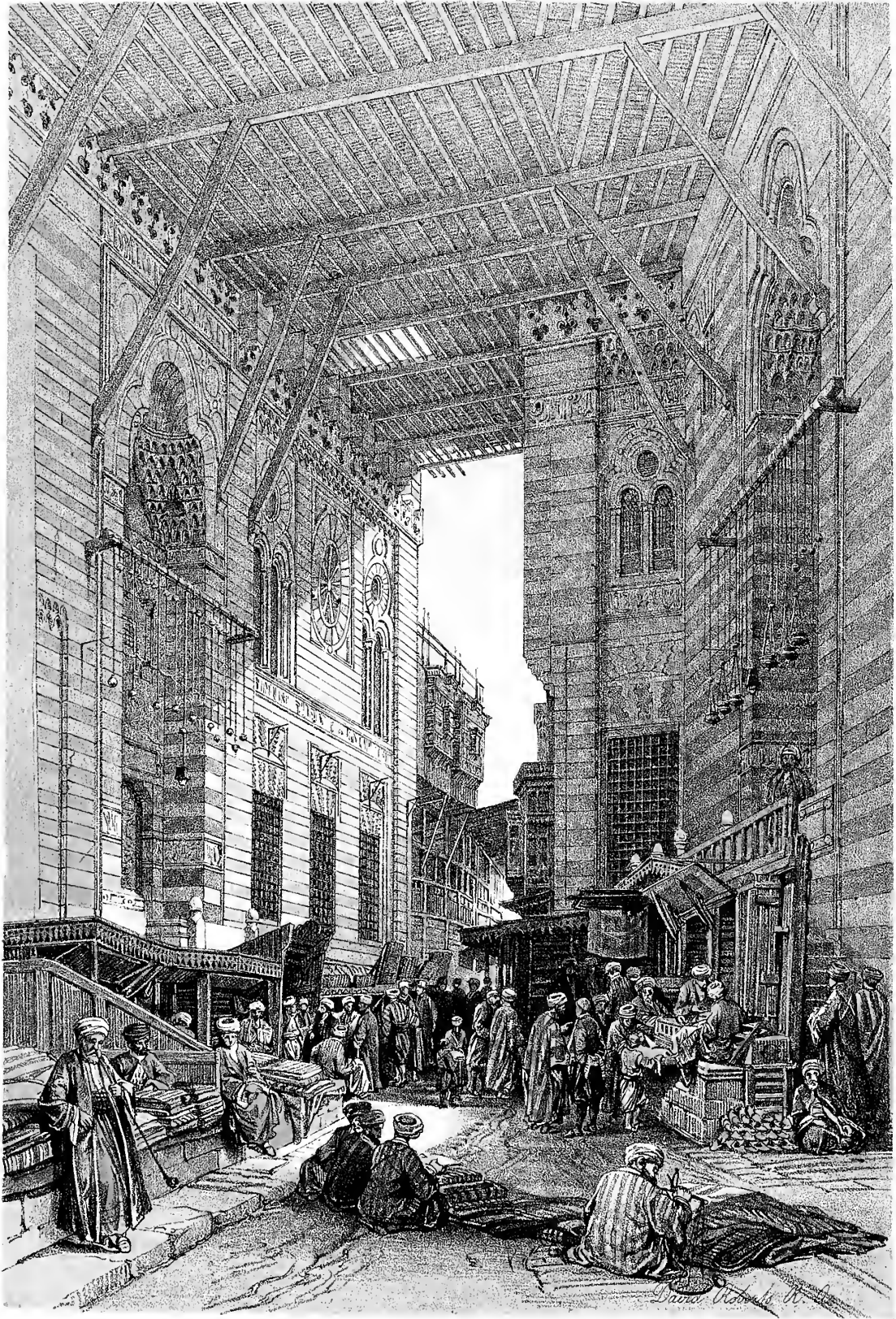
This mosque was built between the years 1382 and 1398 of our era; but it is not the sepulchral mosque of the Sultan Barkook: the ruins of that tomb-mosque are found without the walls, among the tombs of the Sultans.



Engraving of the building at the site of the first mission in California, 1776.

Engraving of the building at the site of the first mission in California, 1776.





London, Published by P. Colnaghi & Co. 1838, and by W. Colnaghi & Co. 1841.

THE SILK-MERCERY BAZAAR OF EL CHATRESHYONI, CAIRO.

THE SILK-MERCERS' BAZAAR OF EL-GHOOREEYEH, CAIRO.

THIS Bazaar is so called from the mosque and tomb of the Sultan El-Ghoree, which are situated on either side of the Bazaar. On the left the porch appears, which leads to the collegiate mosque; and on the right, that by which the sepulchral mosque is entered, flights of steps lead to each; and the porches are very handsome: they are usually the most enriched parts of these edifices below the minarets. Sometimes coloured marbles are profusely used, here they are black and white, and display rich and intricate arabesques, and inscriptions from the Koran in Kufic characters, and the walls are agreeably coloured with horizontal stripes of red and white: nightly burning lamps are suspended over the entrances of these portals, which serve as places of refuge for the destitute, and hundreds of houseless wretches sleep beneath them.

These mosques of the Sultan El-Ghoree were completed A.D. 1503, and are examples of the latest of the religious monuments of the Sultans of Egypt, as the mosque of Tooloon is of the earliest; for the successor of El-Ghoree, Tómán Bey, who was hung by order of the Sultan Selim, closed the dynasty.

The actual situation of this Bazaar is between the walls of these two mosques, which finish at the top with a trefoil sort of battlement whereon rafters rest, with props to support the wooden roof, that at a great height covers the Bazaar, admitting light enough, but sheltering it from the rays of the sun. Each Bazaar is generally appropriated to a particular class of merchandise, and this, the chief in Cairo, for the sale of rich silks, cottons, and embroidered stuffs, some wrought in gold-thread and other costly materials; and the articles to be bought here are the most splendid productions of this class. The Bazaars of Cairo, as in all Eastern cities, are confined to streets and passages, which are closed at night by wooden doors and a chain, and guarded by watchmen: they are, however, by day the gayest and most amusing parts of the city. Here the shopkeeper rests on a sort of dais, or shopboard, about three feet above the footway, his goods being kept in recesses behind him. He generally sits cross-legged and patient, awaiting the arrival of a customer; he uses little art to induce him to purchase; he sits in solemn silence, and will scarcely remove his pipe from his lips to answer the inquiries of the passers-by; but a Frank, and especially an Englishman, if habited in Eastern costume, of whom he can and does ask more than four times the value of an article, will often excite him to acts of courteous attention, and a pipe and coffee are presented during the negotiation. On certain days, a peripatetic set of auctioneers, called *delláls*, strikingly contrast their animation with the apathetic dealers, for they foree their way amidst the crowd, showing their articles on sale, screaming in their praise, and shouting the amount of the biddings.

Mr. Roberts says that there were few situations in Cairo in which he was so much struck with the picturesque appearance of the population as in the Bazaars, and this long after the mere novelty of their costume had passed away. These Bazaars are, of all places, the most extraordinary to an European; each is characterised by its merchandise or its handicraft; and groups are seen at the stalls cheapening articles, and heard screaming at a pitch of voice like a quarrel.

Wilkinson's Egypt.

Roberts's Journal.

TOMBS OF THE CALIPHS, CAIRO : THE CITADEL IN THE DISTANCE.

THE singular beauty of this scene cannot fail to strike the observer; the form and enrichment of the dome, and the elegance of the minaret of the principal mosque, that of the Sultan Kaïtbey, the square masses of such parts of the structure as are not yet in ruins, combine with the other mosques and the citadel in the back-ground to complete a composition of objects almost without rival for the picturesque effect which, in this point of view, they produce.

The cemeteries in the neighbourhood of Cairo are of great extent, and here, occupying the same burial-ground, in a temple, or a grave, repose the ashes of the most powerful Bey or Caliph and his meanest slave; and however the cost and magnificence of the tomb, the mosque, and the minaret, may, for a few years, have kept the names known and the deeds mentioned of their founders, many of those in the cemeteries of Cairo are already forgotten, and the decay of the tombs themselves will ere long mingle the dust of the dead without distinction. All the mosques seem falling to decay, and no new ones arise to fill the void of grandeur; no descendant protects the tomb from desecration; the extinction of some families, and the poverty of others, leave the ruins to be inhabited by the poor people who find shelter among them, or the spoiler who removes the stones to construct elsewhere his hovel.

Roberts's Journal.



Taj Mahal, Agra, India, showing the main mausoleum, the reflecting pool, and the surrounding gardens.





Engraved and Published in 1858 by Day & Son, 25, St. Paul's Churchyard, London.

MOSQUE OF THE SULTAN KHATEEB, CAIRO.

MOSQUE OF THE SULTAN KAÏTBÉY, CAIRO.

THIS beautiful mosque is one of those which are fast going to decay among the tombs of the "Memlook kings of Egypt," as Wilkinson designates them, or the Tombs of the Caliphs, as they are generally called. The Sultan Qaïtbey, or Kaïtbey, was one of the Circassian or Borgite dynasty, a line that reigned in Egypt from 1382 to the invasion of Sultan Selim in 1517. The tombs of this period have received the general appellation of El Qaced Bai, or Kaïtbey, from one of these princes who died and was buried there in 1496. It is very difficult to obtain any certain account of these mosques, and Wilkinson's statement, that a general name was given to the tombs of a dynasty that reigned nearly a century and a half, and yet was derived from one of the latest of its kings, is rather obscure.

"Attached," he says, "to each of the tombs is a handsome mosque, schools, and dwelling-houses; and it is impossible to look upon these splendid monuments of Saracenic architecture without feeling deep regret at their neglected condition and approaching ruin." Many of the mosques of Cairo are larger than this of Kaïtbey, but not one possesses a higher degree of elegance, or is more elaborately or beautifully decorated and enriched; the arabesque scrolls of the dome, wrought in rich patterns of tracery,—the minaret with its three successive balconies adorned with arches, columns, corbels, and balustrades, all of such fantasy and elegance as Saracenic buildings alone possess in the same degree, are very striking. The lofty portal, rising almost to the summit of the walls, with its triple curved arch—five times, at least, the height of the actual entrance—gives a lightness of character which contrasts with the broad, square mass of the great body of the building, above which ascend the dome and the minaret; and the relief which arises from banding the structure with alternate layers of red and white masonry is often obtained in Saracenic architecture with the happiest result, for it destroys the monotonous effect which the vast walls of these structures would otherwise produce.

Wilkinson's Modern Egypt.

MINARET OF THE MOSQUE EL RHAMREE.

THIS mosque is situated in the main line of the street leading to the Bab en Nasr. There are great symmetry and beauty in its minaret,—characters almost common to those elegant structures, though this mosque is one not much distinguished among the four hundred that, it is said, Cairo contains. It is surmounted by a bronze crescent and the props, often decayed and unsafe, from which lamps are suspended during the feast of Rhamadan. A flight of steps, seen on the right, leads up to the porch of the principal entrance, above which lamps are placed.

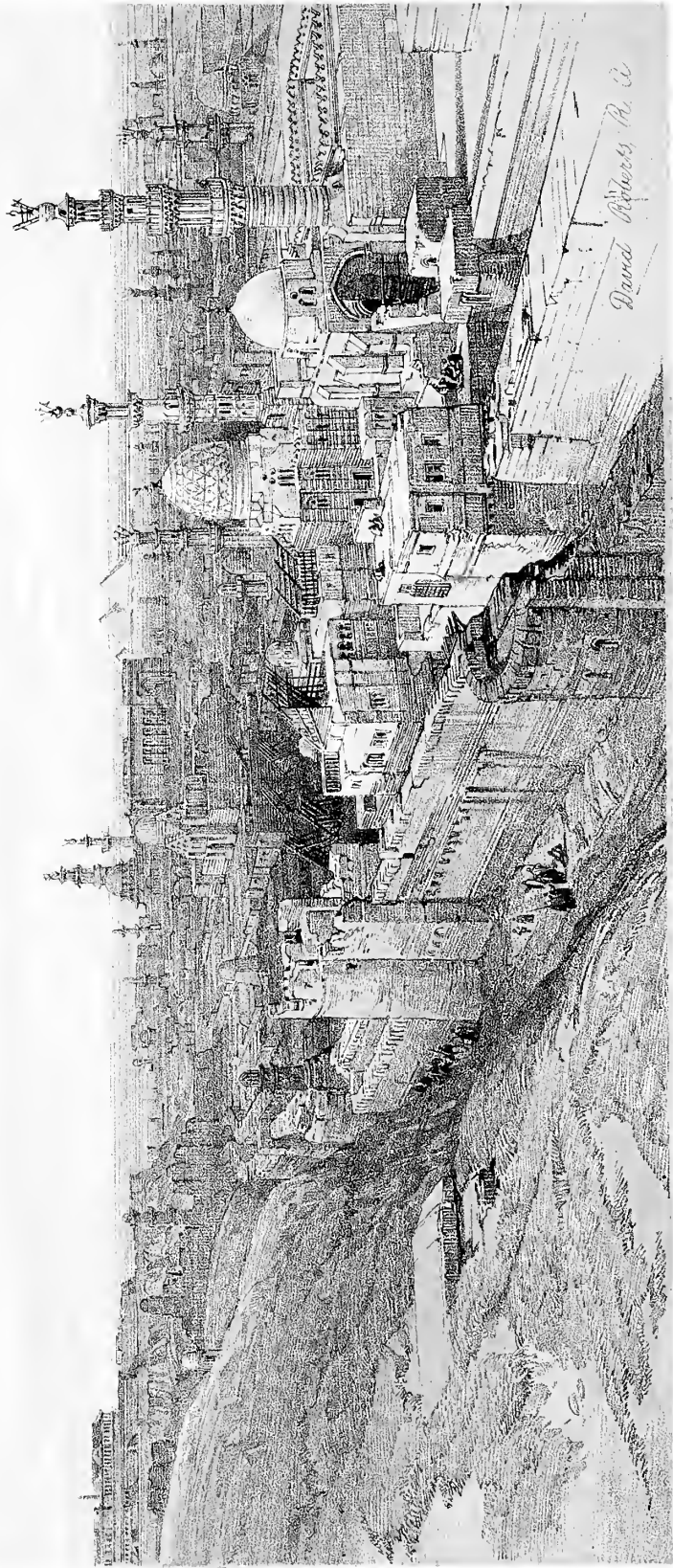
The narrow streets, thus overhung by the houses on either side, are darkened but cooled by such exclusion of the sun's rays; yet those objects of beauty, the minarets of the mosques, frequently burst upon the eye of the observer as they rise above the buildings, and strikingly characterise the architecture of Cairo.



The minaret of the Mosque of Khorram-Abad, Persia, from a drawing by David Roberts, Esq. in 1841.

MINARET OF THE MOSQUE OF KHORRAM-ABAD





London: Published Nov. 17. 1836 by D. Colton, Gate Street, Finsbury. No. 714.

GENERAL VIEW OF CAIRO FROM THE WEST.

CAIRO is the name given to the capital of Egypt by the Italians, and adopted by us; the native name is Musr el Kaherah, though it was originally called Dar el Memlekeh, or the "royal abode." It was founded by Goher, a general sent by El Moöz with a powerful army to invade Egypt, from Cayrawan, near Tunis, the capital of the Fowátem, and thus the Fatimite dynasty was founded in Egypt A.D. 967, 358 of the Hegira. Having conquered the country, he founded a new city, which, in 973, became, and has continued, the capital of Egypt. The sovereign, El Moöz, soon after arrived with his court, and, having brought with them the bones of their ancestors, deserted their old country and established themselves in this which they had conquered.

The walls of Cairo were originally built of brick, and continued in the same state till the reign of the celebrated Saladin; but there are in the circuit some towers that appear to be of Roman origin. Saladin having expelled the Fowátem, became the founder of the Eiyoobite dynasty of Arabs in Egypt, and after repelling an attack of the Franks about the year 1171, he guarded his city more effectually by walls of stone masonry, and the construction of a fortress in a commanding position—the present citadel. Here, on clearing the spot, he discovered a large well,—an ancient work, which now bears the name of Joseph's Well, which had been filled up; this, and another supply of water from the Nile led to the citadel by an aqueduct of wood, insured a supply to the garrison; but a stone aqueduct was substituted for the latter in 1518, built by order of the Sultan El Ghorée. The citadel, which is built on a spur or buttress of the Mokatam hills, that flank the plain on the right bank of the Nile, on which Cairo lies, appears on the left of our drawing; its commanding and impregnable situation fits it for the arsenal, the Pasha's palace, and other buildings which require security. A new mosque is now building there by Mehemet Ali, on the site where a large and lofty building, supported by numerous granite columns, formerly existed; it was called the Hall of Joseph: but these have been removed. Here, too, is the Hareem of the Pasha, with gardens which join the mosque.

This view is taken from the high mounds beyond the walls; these mounds, that have been raised in the course of many ages by the refuse and sweepings of the city which were thrown or deposited there, accumulated to such a degree as to overtop the city-walls, particularly on the south side. The French, when in occupation of Cairo, took advantage of their position to build a line of forts upon them, so as to control and command the city. On the north and east sides there were also such mounds, but not so large; these, however, have been removed or levelled by order of Ibrahim Pacha, and the space planted as olive-grounds and gardens.

Between the extreme left of this view, in which a part of the citadel is seen, and the vast Mosque of the Sultan Hassan, lies the large square or place called the Roumelia.

The Pyramids of Geezeh, the most striking objects in Egypt, are seen, beyond the Nile, at a distance of about six or seven miles; and the long line of the Libyan hills, as they subside to the Delta, bound the horizon.

All and everything is Oriental in the scene,—the flat roofs of the dwellings, the handsome domes, and the numerous and elegant minarets of the mosques, have no resemblance to Western architecture; we have in delicacy of structure a few examples of light towers and steeples, but none which does not suffer in comparison with the minarets of Cairo: these are carried to a great height, and finish in some with forms as elegant as the monument of Lysicrates at Athens, but slighter in the columns of marble which support them, and raised on a pinnacle which, while it increased the danger of construction, makes the success of their erection more striking.

THE HOLY TREE OF METEREAH.

This is believed by the Coptic and Greek Christians to be the very tree beneath which the Holy Family rested when they fled from Bethlehem into Egypt to avoid the persecution of Herod. The extreme age of this sycamore is so obvious, and the tradition is from so remote a period, that, however improbable the tradition, the feeling is scarcely to be envied which would destroy so harmless and so sacred a superstition. This tree is situated in the village of Metereah, close to Heliopolis, the On of Scripture; at its foot is a fountain of water, said to have been originally salt, but converted to a pure and sweet spring by the sanctity of those who were sheltered here.

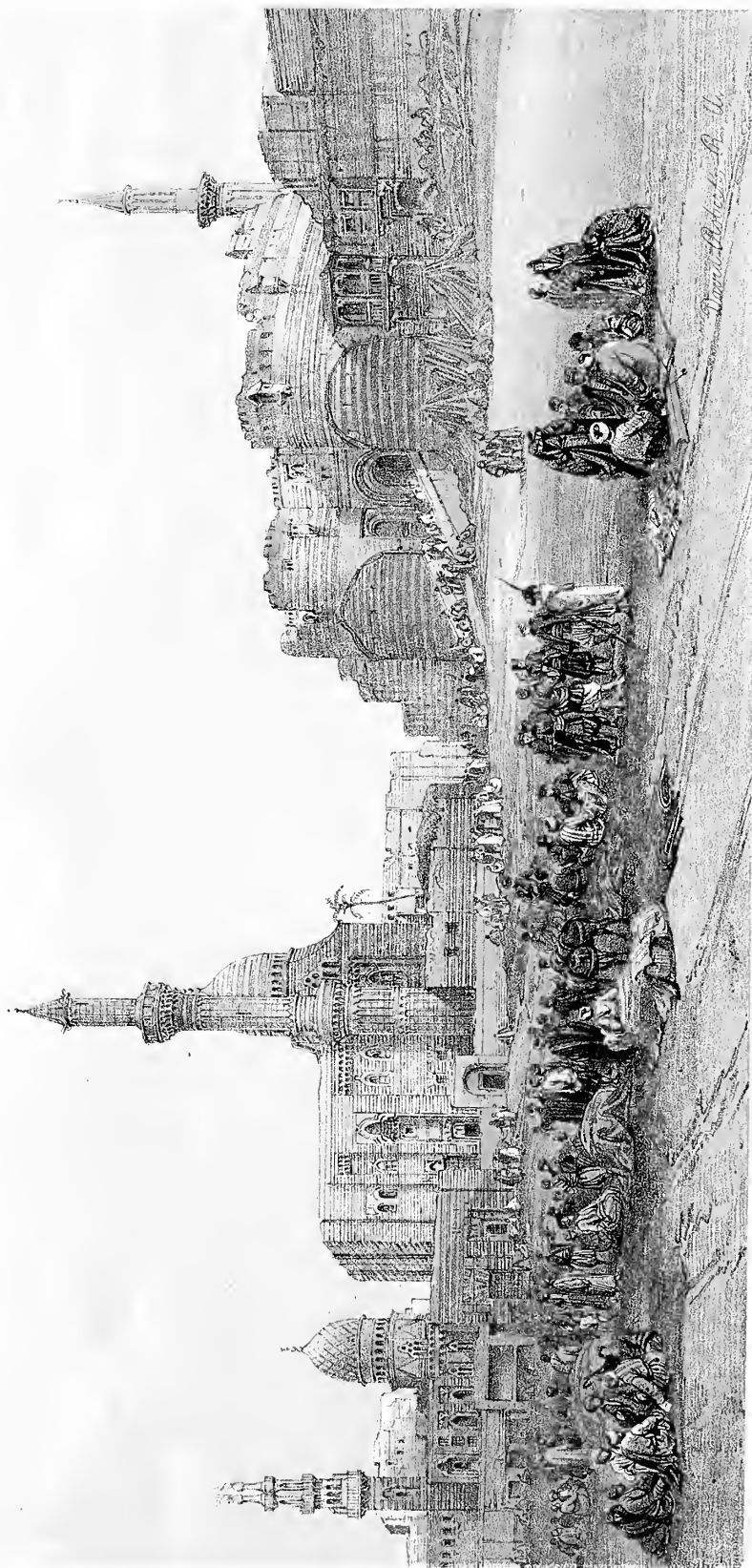
Devotees, however, have not been deterred by its holiness from cutting their names and initials on every available spot on its withered trunk; yet neither such folly, nor time, which has left its ruins only a cluster of vast fragments, has been able to check the luxuriant foliage of some still vigorous and spreading branches which mark its truly perennial character.



Engraved from a drawing by the late Mr. Roberts, from the original.

THE GREAT TREE OF MARIEMBOUR





London: Published Novr 1st 1856 by Day & Son, Gate Street, Lincoln's Inn, Fields

THE ENTRANCE TO THE CITADEL OF CAIRO

THE ENTRANCE TO THE CITADEL OF CAIRO.

THE principal entrance to the citadel is from the great square, Er-Rumeyleh, in which is situated the noblest sacred structure in Cairo, the Mosque of the Sultan Hassan. This square, in which a market is held, is the great place of resort of the idlers of Cairo, and crowds are always to be found there grouped round tale-tellers, mountebanks, musicians, jugglers, and other attractions to a crowd. Here the great gate of the citadel, with its massive round towers, leads to a steep and narrow road within—so steep, that in many places it has been necessary to cut steps in the rock to facilitate the ascent and descent of horses and camels; visitors usually go on asses, and ladies in sedans. This road leads to the plain of the citadel, which lies on the south-eastern extremity of Cairo. It has an elevation of about two hundred and fifty feet above the city, that lies stretched out immediately below it in the plain, and affords one of the most striking views in the East.

This citadel was founded by the Sultan Saláh-ed-Deen—the great Saladin of our crusades—in the year of the Hegira 572 (A.D. 1176); but it was not finished till thirty-two years afterwards. Since that time it has been the residence of the Sultans, Pashas, and other Governors of Egypt.

The principal gate, leading from the Rumeyleh, is called the Báb-el-Azab, and the narrow and steep road within was the site of the massacre of the Memlooks by Mehemet Ali on the 1st of March, 1811; an act of base treachery in our estimation, but of consummate, deep, and successful daring in Eastern politics. It was an act of self-defence, for they had plotted, and were still plotting, to destroy him; and if the act is to be estimated by the amount of good that followed the evil, few revolutions have so essentially served the cause of humanity as the destruction of a set of wretches who were recruited in infamy, and whose abominable lives and characters had fortunately no parallel in the history of a government. Simply as a power which controlled or destroyed every chance of a good administration, they were not worse than the Janissaries, happily also destroyed, and consigned with Memlooks and Prætorian bands to the infamy they so well deserved in history.

The bold and decisive step, and its successful execution, led to a change in the policy as well as government of Egypt; and the extraordinary man who effected this lived to be esteemed one of the regenerators of his race, whose prejudices stood not in the way of important improvements in establishment of civil intercourse with other creeds and people; and though those he governed suffered from his despotism, his policy has opened the means of introducing a more liberal system, which cannot fail, from the increased intercourse of Egypt with civilised Europe, in rendering the condition of the Egyptians within a short period far better than could have been hoped for from any pre-existent government in the Valley of the Nile.

As connected with the event of the destruction of the Memlooks, there is a spot still marked below the high walls of the citadel, on the side of the tower, where Ayn Bey forced his horse over a place at that time dilapidated in the wall, forty feet above the ground on the outside. Fortunately the débris of the wall had formed a talus on the outside, which broke his fall. The noble animal was killed, but the Bey escaped; the only one of four hundred and seventy, who had been decoyed to their destruction by the Pasha. Every author on Egypt has written their tale, and the memorable spot is still pointed out to every traveller.

This view is one of the most striking spots in Cairo, whether as connected with its history, the public manners and habits of the people, or the picturesque beauty of the objects it contains in the noblest of its religious structures and the architectural character of the Báb-el-Azab.

MOSQUE OF AYED BEY, IN THE DESERT OF SUEZ.

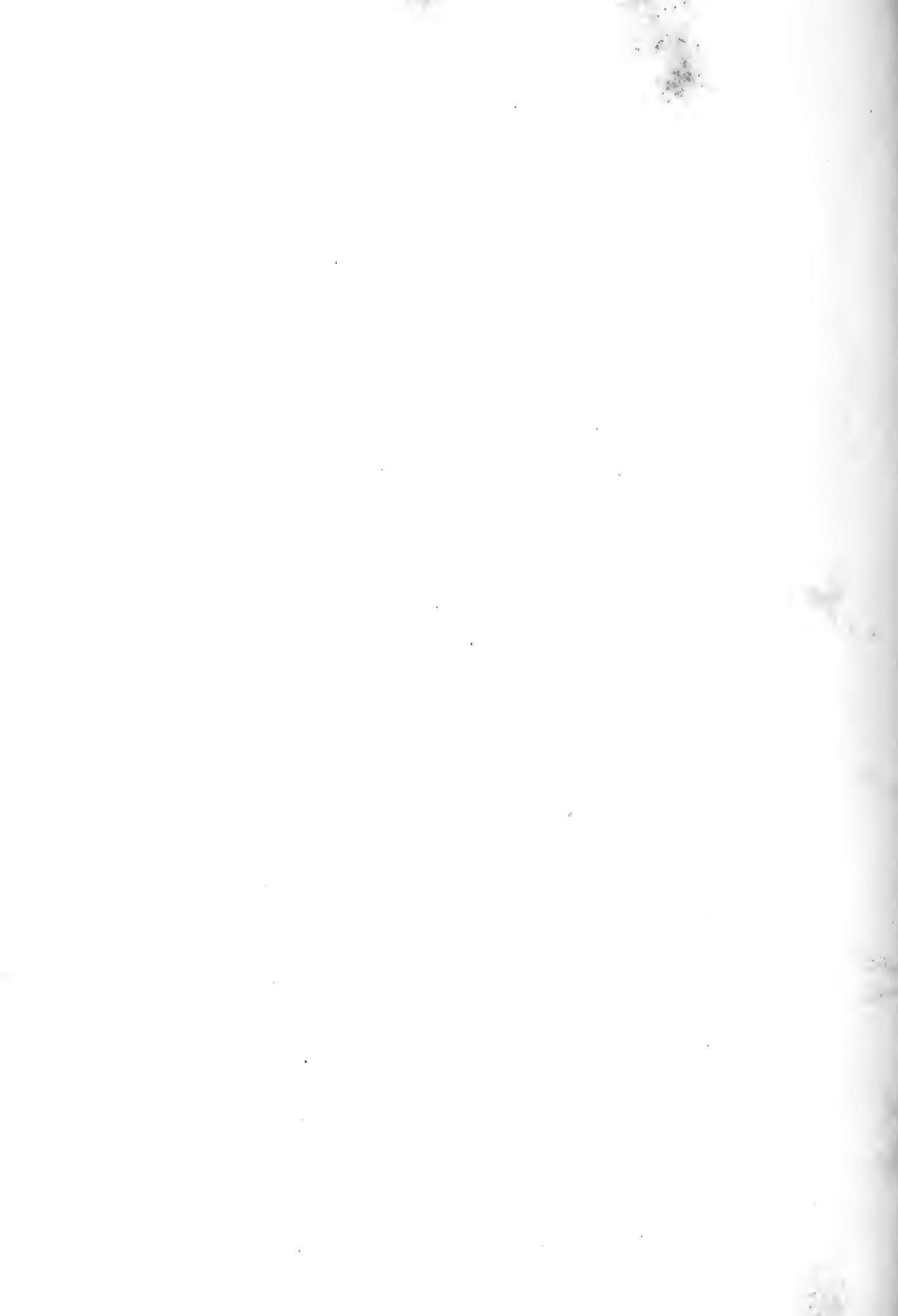
THESE fine objects, so strikingly characteristic of the East, are so highly picturesque that the artist can scarcely help adding to his collection of drawings every fresh mosque that he visits, or selecting new points of view of these beautiful structures. This, which is one of those commonly called the Tombs of the Caliphs, is known to be the mosque-tomb of Ayed Bey, and is one of the numerous buildings of this class raised by the Memlooks, that are situated without the Bab en Nasr in the Desert, across which lies the road to Suez.

The courts, domes, and minarets of these mosques, offer in their elegant forms, which cut vividly against the clear atmosphere of Egypt, an endless impression of beauty; but so rapidly are they now decaying, that the chief record of their having ever existed may, in another age, be found only in such a work as these illustrations.



David Roberts, Sc. D.

THE TAJ MAHAL, AGRÁ, INDIA.





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BAZAAR OF THE COPPERSMITHS, CAIRO.

THE Nahas'm is the district occupied by the coppersmiths, and lies not far from the Mooristan, and in the same line of street leading from the Gate of the Metwalys. Mosques bound the streets, and beneath their walls shops, forming the bazaar, are niched in, as we see the sheds of dealers clustering and deforming the cathedral churches of France. Above we see the open loggias, which are the school-rooms attached to the mosques, sheltered by striped awnings or matting, and over all, the minaret, singular in its form, but whether intended to be so by the fancy of the architect, or truncated from a fear of insecurity if the weight of materials had been increased by its being carried higher, it is difficult to determine; the fluting ingeniously conceals the failure, if it were one, and gives a not displeasing character to this form of a stunted minaret.

Such objects as the bazaars of Cairo afford to the pencil are often chosen for their picturesqueness by the artist, and never fail to illustrate the local character of Oriental domestic architecture, as well as the costumes and pursuits of its inhabitants; and where at every turn views and objects present themselves of which he desires to possess memorials, a selection from them cannot easily be made from what is interesting only for its civic importance, or historical associations; and though three or four street scenes and five or six mosques may characterise the domestic and sacred architecture of Cairo, the folio formed by the artist is so rich in the picturesqueness of his subjects, that for such a publication as this it is difficult to make a selection in which the picturesque and the important shall be found together.

The Bazaar of the Coppersmiths is one of those local arrangements of the trades in the East, where those who require such articles have the benefit of a larger choice in a district chiefly occupied by the manufacturers or vendors of particular wares,—a custom which still exists in many of the cities even of Western Europe. Our bankers in Lombard Street, silkweavers in Spitalfields, watchmakers in Clerkenwell, and coachmakers in Long Acre, are probably relics with us of the same custom. The Bazaar of the Silkweavers of Cairo has been already illustrated, that presented other objects besides the shops or stalls of the dealers below; this appropriation of certain places or districts to certain callings is in no place more striking than at Cairo. Some, as in what is called the Turkish Bazaar, furnish, like that of our men's mercers, only the dresses of the men; others all that could be found rich and elegant for the decoration of beauty, together with every article of the toilet of an Eastern hareem—the Howell and James's, in fact, of the capital of Egypt; but apart from this general bazaar, at another, literally called the Hair-oil Bazaar, are sold only perfumes, oils, scents, and decorations for the hair. At another arms are obtained, fine Damascus blades of the "ice-brook's temper," and pistols and

other fire-arms richly inlaid. The Shoe and Boot Bazaar presents to the attention of purchasers every variety of Eastern *chaussure*; and smokers may buy in another the cheapest pipe or the most costly nargilah, and, in proportion to his means, indulge in the enjoyment of the *weed* which has never wanted apologists.

Roberts's Journal.

Wilkinson's Egypt.

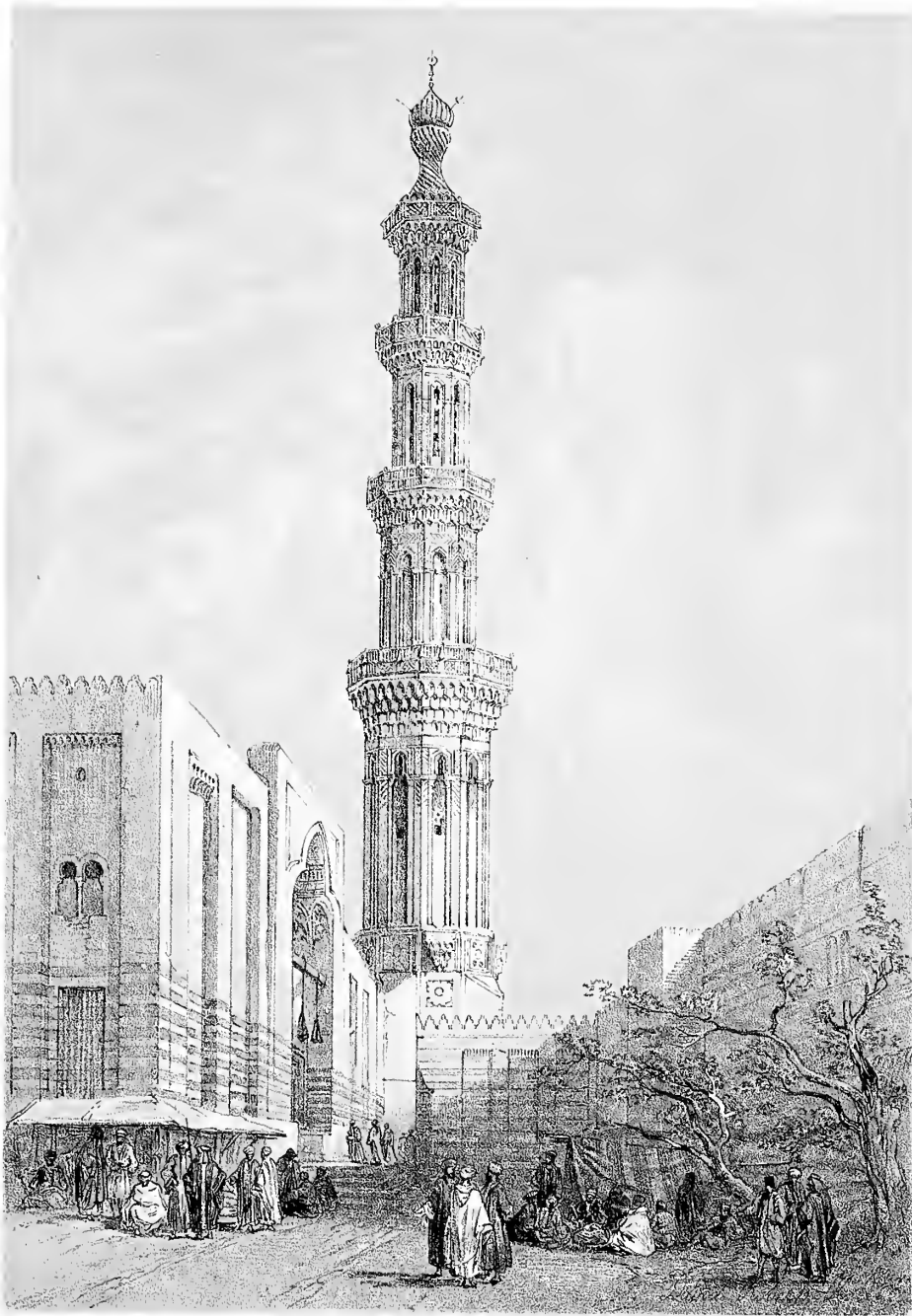
MINARET OF THE PRINCIPAL MOSQUE IN SIOUT, UPPER EGYPT.

THIS is an object of such remarkable beauty that Mr. Roberts thought it unsurpassed by any similar structure in a land so fertile in this class, which more than any other distinguishes the architecture of Modern Egypt.

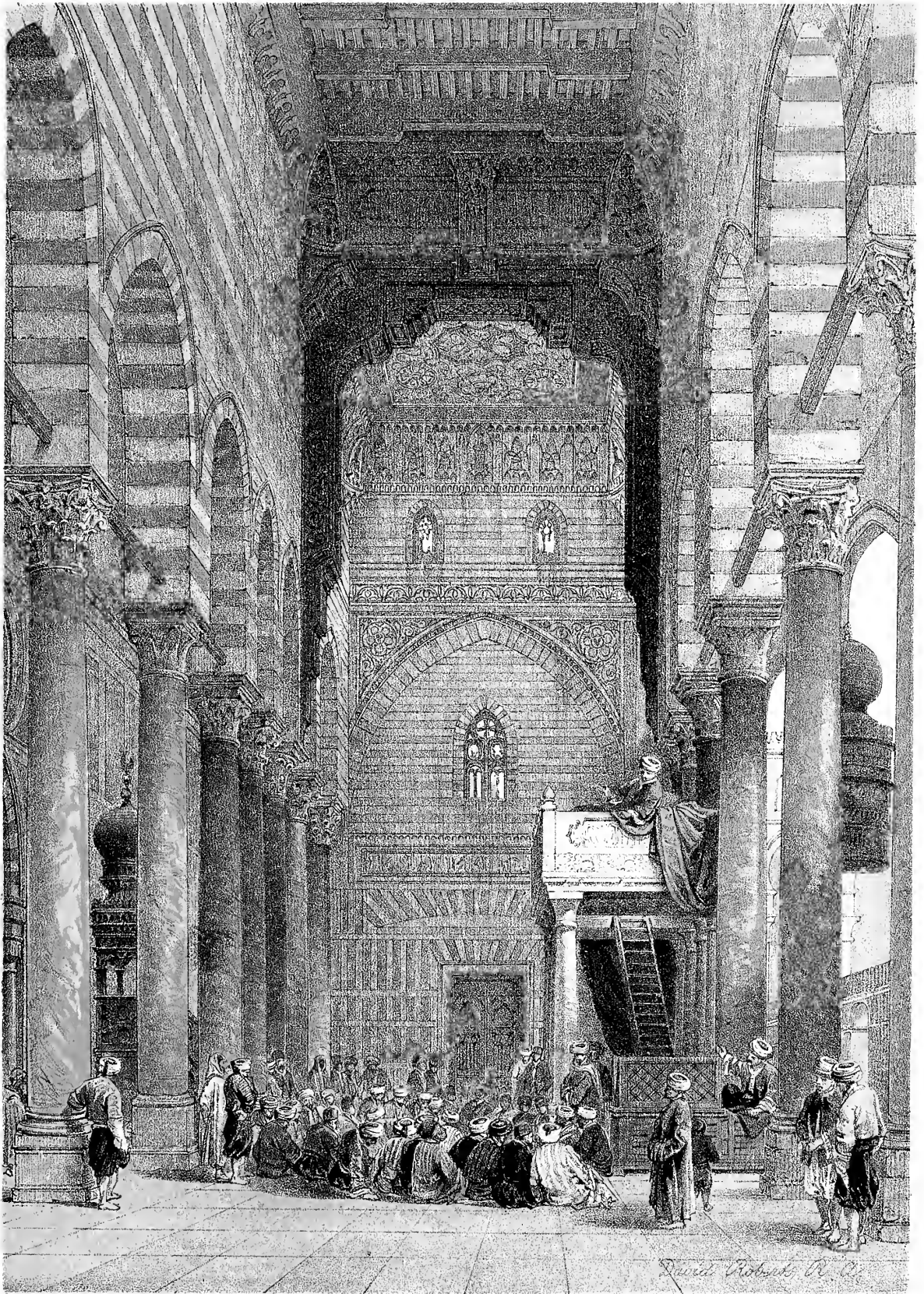
The generality of these fine buildings, especially at Cairo, are of marble, and as beautifully executed as toy-models may be finished in ivory; but here, where the minaret is built of brick and plaster, it is difficult to conceive that an object so delicate could be wrought in materials so fragile. It has four balconies with enriched balustrades, supported by brackets and corbels, with elegant traceries on tower over tower, whose light pilasters give to them an octagonal appearance.

Siout is the capital of Upper Egypt, and retains in its Coptic name, Siôout, that which it bore in Ancient Egypt, as shown by the hieroglyphics in the catacombs, where it was written Ssout. The city contains twenty thousand inhabitants: it is the resort of the caravans from Darfour, is the seat of the Governor, and its bazaars and markets are only surpassed in Egypt by those of Cairo.

Wilkinson's Egypt.



Minaret of the Mosque of the Prophet, Medina, Arabia



London, Illustrated News, Vol. 2, No. 1, 1841, p. 10.

ST. PETER'S, LONDON, ENGLAND.



INTERIOR OF THE MOSQUE OF THE METWALYS.

ON entering many of the mosques of Cairo, and particularly that of the Metwalys, the traveller observes the elegance and lightness of character which prevail in their construction, and the effect produced by the springing of the arches from the columns. That most striking change in architecture, which appears to have commenced in Byzantium, became Arabic or Saracenic in the East, and, as it advanced to the West, became the Gothic of later period. Its origin in Byzantium may be traced to the remains of those Græco-Roman edifices which the Arabs adapted to their religious structures, as we now see them. Columns of various heights, the materials and relics of earlier Roman temples, were everywhere pressed into a new service and for another worship, and their remains became part of the Basilica, the Mosque, or the Cathedral.

Those who have visited Rome will be reminded, on seeing this view of the interior of the Mosque of the Metwalys, of St. John Lateran, Sta. Maria Maggiore, and other churches, constructed with similar materials furnished by the ruins of ancient Rome. Marble columns of every variety, and capitals of various forms and dimensions offered to the Arab architects the ready means of supporting the roofs of their religious buildings. Spain, which they conquered, furnishes similar examples: the great mosque of Cordova contains above eight hundred columns, which were removed not only from Roman temples in Spain but from the ruins of Carthage, and transported thence by the Moors as a readier means of obtaining them than by quarrying the columns from the rocks. Wherever the Moslems raised the temples, the principles of construction common with the Byzantines were observed,—columns supporting arches, generally pointed, but often with more than half the circle forming the arch; sometimes with many lobes, but all partaking of that peculiar character so commonly observed in the Moorish remains in Spain and of the Arabs in Egypt, and distinguished by us as the Saracenic. When those were adopted in Christian countries, order grew out of the earliest and rudest arrangements; until at length our Norman and English Gothic, thus springing from the ruins of the Lower Empire, became established by laws of structure, as certain as the principles which governed the construction of the temples of the Greeks.

The Arabs who were forbidden by Mahomed, as the Jews had been by Moses, to make any image which bore resemblance to any living thing, sought by beautiful lines and forms and colours to decorate their temples: whence, in the extraordinary fertility of their invention, their architecture has been enriched with a redundancy of those forms and colours of infinite variety and beauty, and become what we understand by the term—Arabesque.

A covering from the fervid sun, a fountain whereat to make the ablutions commanded

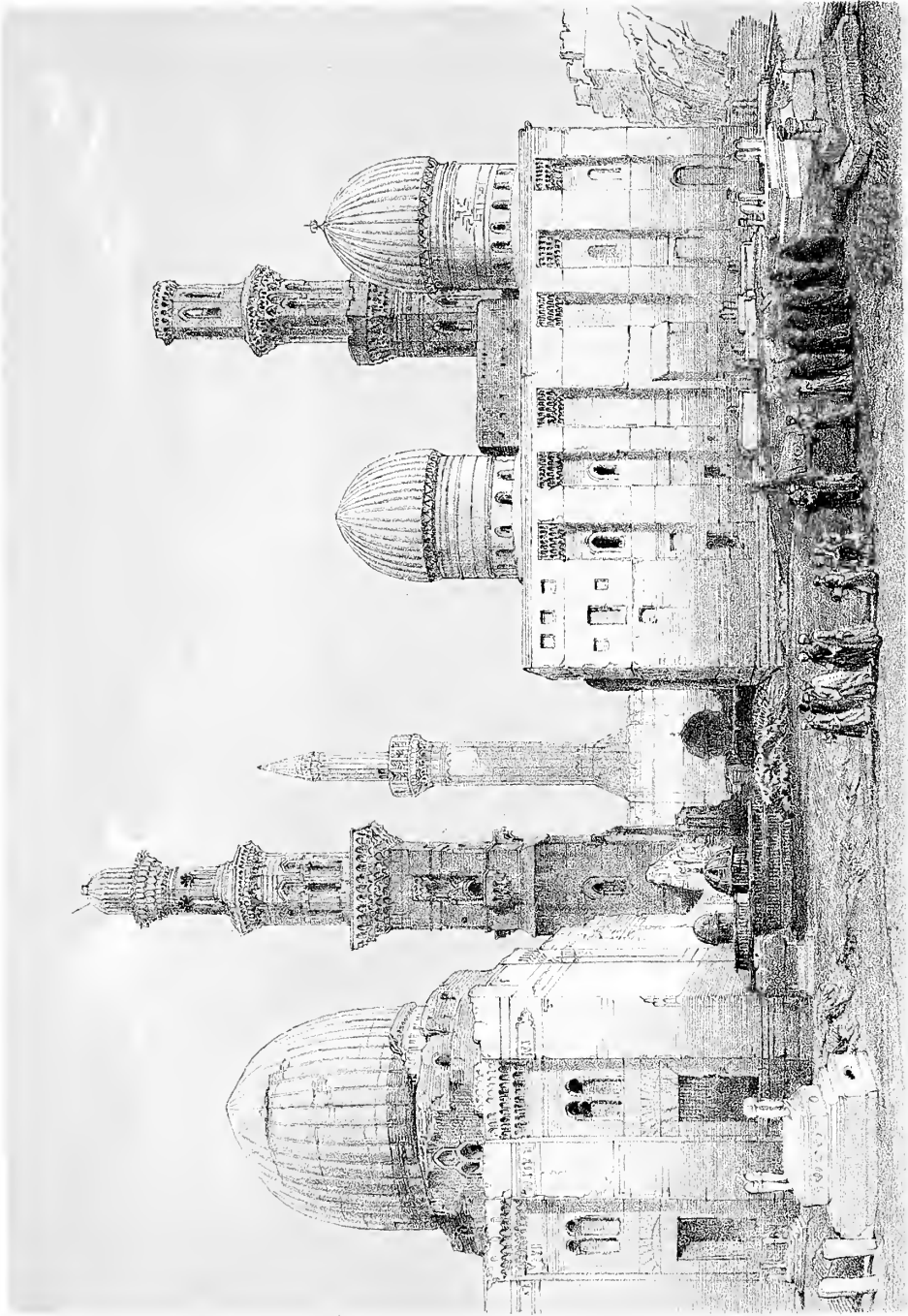
by their Prophet, and a deep recess in the side towards Mecca, are the essentials of a mosque. The building is generally an oblong square inclosed by walls, and surrounded by open porticoes; sometimes the court of the square is planted with trees, but more frequently laid with slabs; in the centre is the fountain; from the court, the naves of the mosque as they extend themselves are supported by walls, which contain many openings, the largest and principal is opposite to the Mihrab, or Mechráb; the part the most decorated, often with fine stones, pearl and ivory: towards the east is the Kiblah, placed exactly in the direction of the Kaaba of Mecca, to which every Mussulman turns in praying. Within the sanctuary and inclosed by railing is the Mimbar, which is elevated and often much enriched: from it the Imam, or preacher before whom is placed a large copy of the Koran, reads and expounds it to the faithful by whom he is surrounded.

TOMBS OF THE MEMLOOKS, CAIRO, WITH AN ARAB FUNERAL.

THIS group of buildings offers a striking difference to the other views given of those remarkable structures,—the generally nameless mosque-tombs of the Memlooks; the variety in the three minarets, all beautiful, but unlike each other, and the domes, so singular yet elegant in form, justify the endless praises which all travellers, and artists particularly, have bestowed upon this extraordinary class of buildings.

All that part of the Desert in the immediate vicinity of Cairo is used by its inhabitants as a burial-place. Whilst our Artist was sketching, the event occurred which he has represented,—the funeral of an Arab girl. The coffin, covered with a rich shawl, was borne on the head of a stout Arab; above the head was a prop to which the shawl was fastened, and thence fell in folds on the coffin. The body was followed by hired mourners,—women who gave extravagant utterance to lamentations unfelt, at least by them, and waving handkerchiefs over their heads, or, when well paid for it, parts of their garments torn off in their violent affectations of grief; and some throwing dust upon their heads, that custom of the East so remotely recorded, and still preserved in Egypt. The group following are of the near relatives of the deceased. The sad procession is led by several blind men, who chaunt and recite verses from the Koran; and immediately before the coffin a group of boys are stationed, to be ready to strew flowers on the grave when the body has been deposited in this necropolis of Cairo.

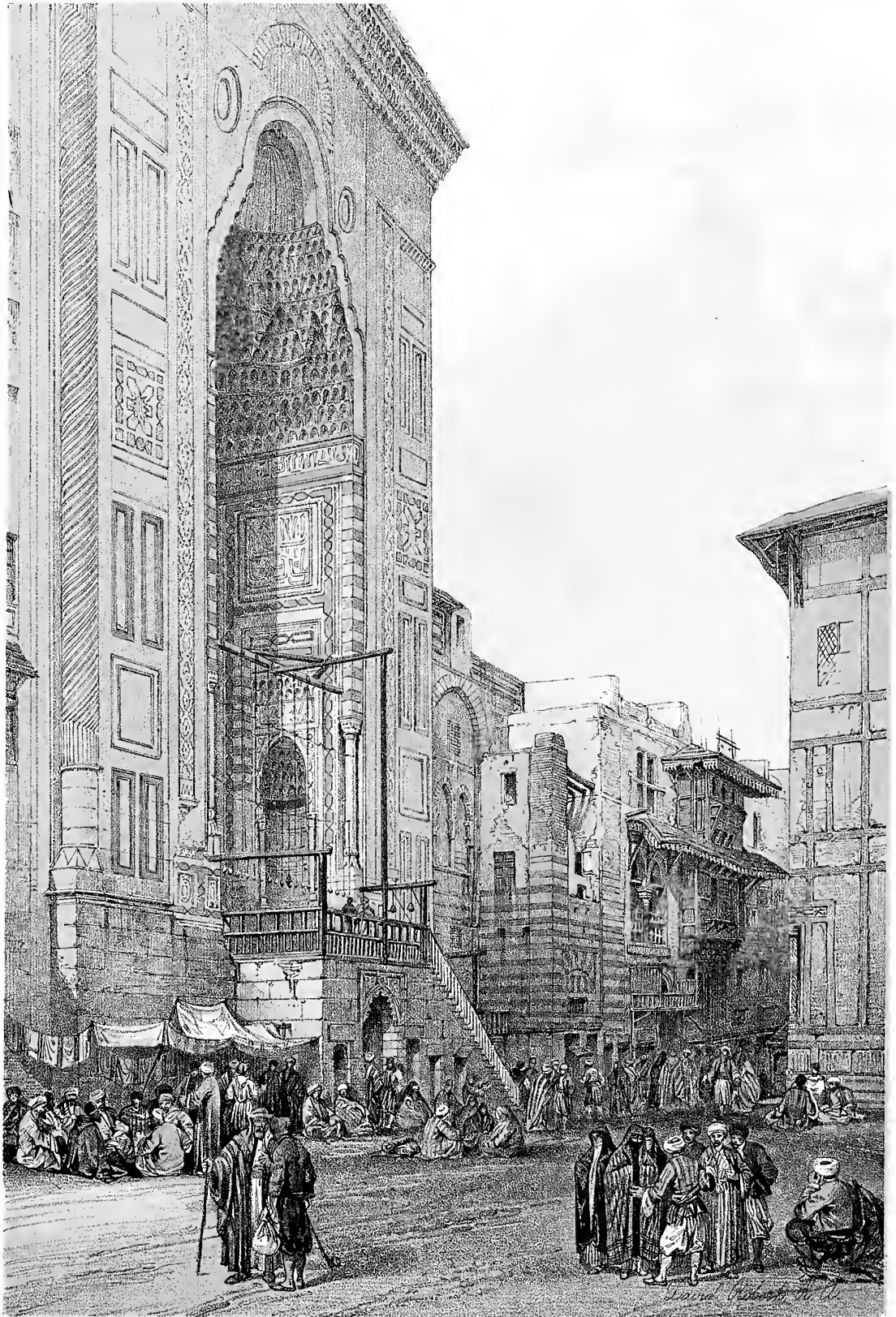
Roberts's Journal.



London, Published New York by Day & Son, 45, Street, Lane, N. York, N. Y.

TOMBS OF THE MEMLOOKS, CAIRO, WITH AN ARAB FUNERAL





Engraving published Nov 11 1874 by Day & Son, Gt. St. St. London W. Fields

GRAND ENTRANCE TO THE MOSQUE OF THE CULTAN HASSAN



GRAND ENTRANCE TO THE MOSQUE OF THE SULTAN HASSAN.

No part of this magnificent Mosque is more striking than the grand portal by which it is entered from the Sook El-Silah, at the right extremity of its north-eastern side; its impressive effect is due to its extraordinary elevation, and its noble arabesque decorations. The height of this stupendous entrance, from the street to the top of the arch, is one hundred feet, of which the flight of steps leading to the door is fifteen feet, and the portal itself eighty-five. Seen from the entrance to the narrow street whence the steps ascend, its grandeur is most imposing, though its beautiful proportion to the entire building requires that more should be seen than can be observed in this point of view. In size, this portal would be equal to the great opening of the arch of the Barrière de l'Etoile, at Paris; and if this, like the portal of the Mosque of the Sultan Hassan, sprang from a platform raised nearly fifteen feet above the road which it traverses, it would have the same entire elevation: to those who have not visited Cairo, yet know Paris, this will convey some idea of the immensity of this entrance to the Mosque of the Sultan Hassan.

The height of the wall through which the portal leads is one hundred and twenty-eight feet above the street. It has a grand cornice, fifteen feet high, and which projects six feet. This surrounds the Mosque, and gives, from its great elevation and simple breadth, a vast addition to the grandeur of the building, and excites an emotion of sublimity in the contemplation of this arched portal, greater perhaps than that produced by any other extant.

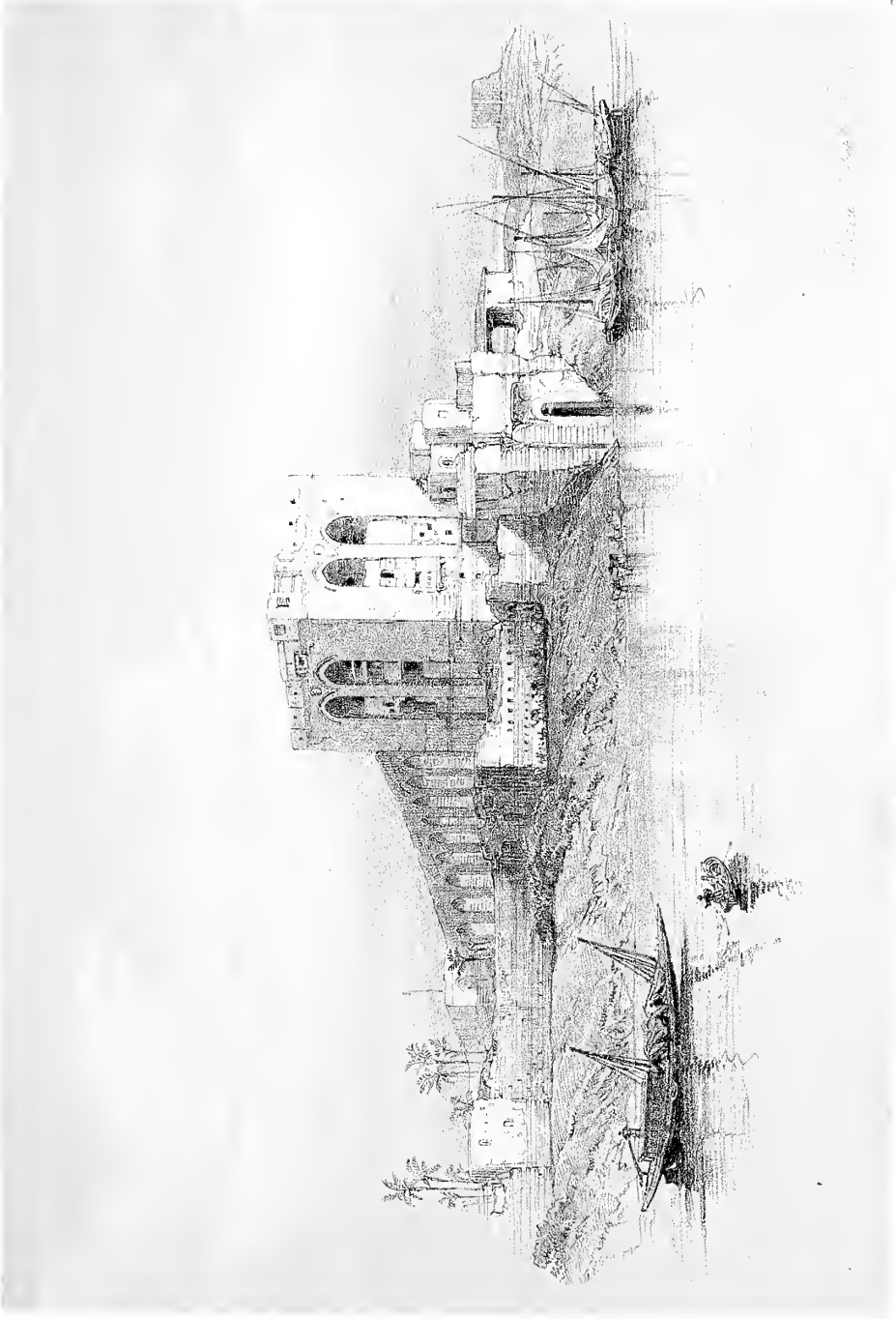
At the base and against the walls of the Mosque, wretched houses and shops are built, which, like those stuck into every corner and niche of the outside walls of the Cathedrals in France, are most unseemly, and form a striking contrast to the beautiful carving, rich compartments, and inscribed cornice of the magnificent entrance to the Mosque above them.

CAIRO : THE AQUEDUCT OF THE NILE FROM THE ISLAND OF RHODA.

THIS aqueduct, which conveys the water of the Nile from a point opposite the Island of Rhoda to the city, was erected by the Sultan El Ghorée about the year 1503, to supply the citadel of Cairo with this essential element of life, as that obtained from the well sunk there was brackish.

The water from the Nile is raised by an hydraulic machine, erected in the great tower, which is the chief feature in the sketch, by a very inefficient apparatus, and it was to improve this that Belzoni was first induced to visit Egypt. He constructed a large wheel, within which oxen were to be placed, and by treading to make it revolve. When it was ready the Pasha attended to witness the success of the first exhibition. Belzoni relates that after Mehemet Ali had seen the oxen successfully employed, he wished, for a frolic, to have the oxen taken out, and fifteen Arabs put into the wheel to tread it; with them Belzoni's servant, James, an Irish lad, entered. When the wheel had once turned round, the Arabs took alarm and leapt out; the wheel, overcome by the preponderating weight of the water, returned with such velocity that the catch had not strength enough to restrain it, and poor James, who was carried round, had his thigh broken. This unlucky trial, with such a fatalist as the Pasha, led to the abandonment of the scheme.

The ingenuity of Belzoni was then employed by Mr. Salt to effect the removal of some Egyptian antiquities, and led to those discoveries which have associated the name of Belzoni so honourably with Egyptian research.



View of Alexandria, Egypt, from the harbor.

THE AGUEDA OF THE CITY OF ALEXANDRIA, EGYPT.



London, Published Dec 1st 1856, by Day & Son, Gate Street, Lincoln's Inn Fields.

BAZAAR OF THE STREET LEADING TO THE MOSQUE EL-MOERI, CAIRO.

BAZAAR IN THE STREET LEADING TO THE MOSQUE
EL-MOORISTAN, CAIRO.

MR. ROBERTS states in a note upon this sketch the difficulty which an artist has in making a drawing in Cairo of such a scene. "The view," he says, "was taken from the steps of a fountain,—one of those elegant structures which have been raised by the benevolence of individuals to furnish a draught of water to any person, who desires it, as he passes. This bazaar of the Khan Khaleal is situated in the principal street, the Cheapside of Cairo, which leads from the Gate of Metwalis to Bab-é-Nasr. It is crowded by such an endless throng, that to undertake to make a drawing there is disheartening, for you are not only liable to jostling and interruption, but the crowd, ignorant of what you are doing, are not so much disposed to interrupt you from curiosity as from hatred and dislike to a Frank, which they would willingly show by gross offence if they dared. Just as I had finished a drawing, a half-sucked orange was thrown from a window above me, and struck my sketch-book out of my hand: on looking up the assailant had disappeared. The overhanging structures, like vast projecting cages, afford great facility for such a freak; but, perhaps, a Turk sketching in Cheapside might not have escaped more easily from interruption, though not in the same way."

The large ruined building on the left was formerly the sumptuous residence of one of the extirpated Memlook chiefs; it is now rapidly hastening to decay. Beneath are the shops, or bazaars, where the merchants sit as usual to smoke or read the Koran, to pray or to deal if a customer applies; for either or all these are public acts, and the owners appear to be utterly indifferent to the crowds who pass their places of business.

The fine minaret which bounds the view, with its striped and chequered walls and ever-varying balconies and enrichments, belongs to the mosque of the Sultan Kalaoón, better known as the Mooristan, or madhouse of Cairo, which was established by that Sultan A.D. 1287. On its foundation, many wise and benevolent arrangements were made for the benefit of the unfortunate inmates. The ablest medical men and regular nurses were attached to the establishment, and a band of music played at intervals to relieve their minds. In time, embezzlement and neglect left the condition of the patients most wretched. In 1833, Ahmed Pasha Taher repaired the building, and re-established what was necessary; but lately the lunatics have been removed to another hospital.

In the mosque is the tomb of the founder, and near it, forming part of the same mass of building, is the tomb of his son, Náser Mohammed, who finished the Mooristan. The tomb of the Sultan Kalaoón is handsome, and the enrichments of mother-of-pearl and mosaics in the Byzantine taste have a rich and curious effect.

Of this striking scene, so highly characteristic of the City of the Caliphs, it would be unjust to Mr. Haghe if so beautiful a work of art as this view is were passed without some attempt to do justice to the talent which has been so remarkably developed in the progress of this work, from the series of Eastern scenery which began with the Holy Land to that which is now so near completion in Modern Egypt. The effect of colour now produced from the press is due to his skill and taste; and the unrivalled treatment of his chiaro-scuro, and spirit and ability in the characteristic grouping of the crowded thoroughfares, appear to leave no room for further improvement in the art of lithography, in which he is so greatly distinguished.

Roberts's Journal.

Wilkinson's Egypt.

PRINCIPAL MOSQUE AT BOULAK.

BOULAK, situated on the right bank of the Nile, and distant about two miles from Cairo, of which, in fact, it is a suburb, contains about five thousand inhabitants. Formerly, an old canal, used for a nearer approach to the city, existed, and Boulak was then on an island, but this canal having been filled up, it became the nearest point on the Nile to Cairo, and thence acquired the advantages and rank of a port. Here the custom-house is placed, and dues paid on imported and exported merchandise which passes by the Nile below Cairo.

At Boulak travellers usually hire camels, mules, or donkeys, for the short ride to the capital, and here the first decided and vivid impressions are received of their being in the vicinity of the most Oriental of Cities. It would be difficult to imagine a structure more beautiful and striking than the mosque before us. Situated in the line of street which leads to Cairo, it is one of the finest in Boulak, and scarcely surpassed for elegance by any in the city itself. The minaret is not only beautiful in the proportions of its diminished diameter from balcony to balcony, but the arabesque enrichments and decorations have left it one of the most beautiful of its class of structures.

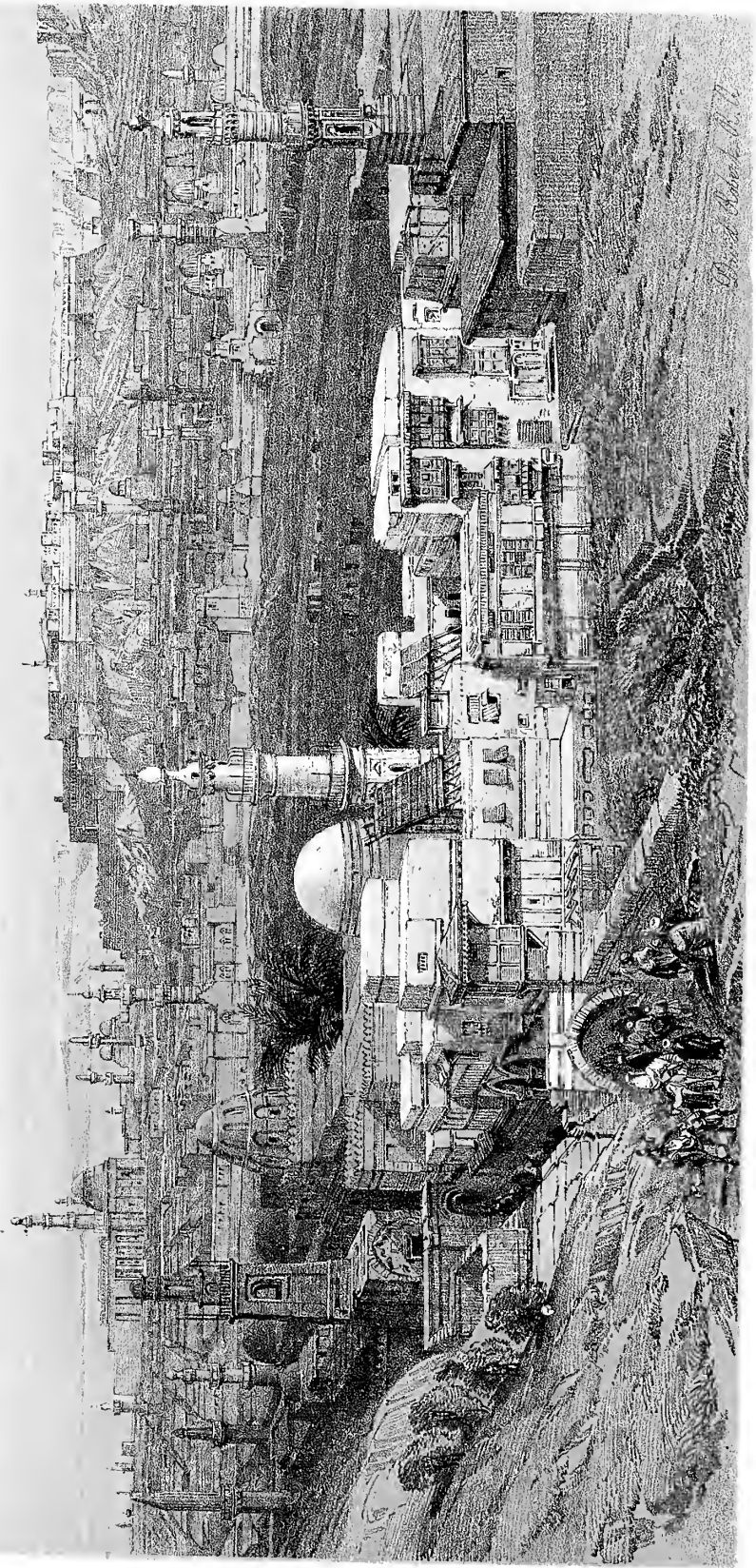
Wilkinson's Egypt.



London, Published by W. G. & J. D. Day & Son, 10, Abchurch Lane, in the City of London.

PRINTED BY M. W. & F. B. WILKINSON.





View of Jerusalem from the Temple Mount, 1877

CAIRO, FROM THE GATE OF CITIZENIB, LOOKING
TOWARDS THE DESERT OF SUEZ.

THIS, and the previous View of Cairo looking towards the west,* presents nearly a panorama of the City of the Caliphs; in that the view lay towards the Pyramids and the lower range of the Libyan chain, this, on the opposite side, is directed towards that Desert which so many of our countrymen now traverse in their journey to the Red Sea in the short course to India by Egypt.

This view is taken from the high ground immediately without the gate of Citizenib, which leads to old Cairo (the Egyptian Babylon) and Geezeh. One of the finest objects in the scene is the citadel rising boldly in this magnificent view, from its foundation on the rock, which is a spur of the Mokattim range, but isolated wholly or in part by a deep artificial trench. The range of the Mokattim stretches as far as the eye can reach to the Desert.

From this elevation, between the citadel and the extreme left, are seen to rise the minarets and noble dome of the vast pile of the mosque of the Sultan Hassan; and to the right, stretching to the foot of the Mokattim range, that part of the western Desert, which, near Cairo, forms the vast cemeteries of the city; for, unlike our desecration of the graves of our forefathers, the Arab holds the spot once occupied by the dead to be sacred, and extends the burial-ground over unbroken depositories. Here are seen the graves of thousands of the humble among those structures of singular and picturesque beauty, the ruins of the mosques and tombs of the Memlooks.

The narrowness of the streets of the city prevents the observer from distinctly tracing their course, and from such a point of view acquiring any accurate knowledge of the plan of the city; but the character of the domestic architecture may be seen in the flat roofs and in the open spaces which are the gardens to the dwellings; on the former the Caireens enjoy the cool of evening, and the observer is reminded of the "Arabian Nights," "Anastasius," "Zohrab," and every Eastern tale whose author has laid his plots amidst the domestic privacies of the Turks and Arabs, and made the roofs of their dwellings the scenes of the adventures and perils of lovers, of intrigue and revenge, and the catastrophes of Eastern romance.

* Erroneously printed "from the west" in the title.

GROUP IN THE SLAVE-MARKET IN CAIRO.

THE market in which formerly these devoted beings were to be bought, is no longer one of the sights of Cairo, for the black slaves are kept at the mosque of Kaïtbey, without the city, whilst the Circassians and Georgians, as well as most of the Abyssinians, remain in the private houses of the well-known dealers, where these poor wretches are to be seen awaiting a change of masters.

That which is held without the city, in the court of the mosque, was visited by Warburton, who says that he was received by a mild-looking Nubian with a large white turban wreathed over his swarthy brows, and a bernoose or cloak, of white and brown striped hair-cloth, strapped round his loins. "He rose and laid down his pipe as I entered, and led me in silence to inspect his *stock*. I found nearly thirty girls scattered in groups about an inner court. One or two looked sad and lonely enough, until their gloomy countenances were lighted up with hope—the hope of being bought! Their faces were for the most part woefully blank. Their proprietor showed them off as a horse-dealer does his cattle, examining their teeth, removing their body-cloths, and exhibiting their paces. He asked only from twenty-five to thirty pounds sterling for the best and comeliest of them. The Abyssinians are the most prized of the African slaves, from their superior gentleness and intelligence; those of the Galla country are the most numerous and hardy. The former have well-shaped heads, beautiful eyes, an agreeable brown colour, and shining smooth black tresses. The latter have low foreheads, crisp hair, sooty complexions, thick lips, and projecting jaws." It is a group in such a scene that our Artist has sketched, and in which many are seen huddled together in hitherto undisturbed repose.

The Crescent and the Cross.



Dava. Photo. 1. 1

Engraving by H. J.

GROUP OF MEN IN THE CLAVE MARKET OF CAIRO





David Roberts, R. C.

London Published Dec 1st 1856 by Day & Son 106-107 Strand Jan also Int. Field.

THE SIMOOM IN THE DESERT

THE SIMOOM IN THE DESERT.

THIS fearful scourge to the traveller in the East sometimes occurs so near to Cairo that its hot and oppressive effects extend to the city, but it is less frequent there than to the east of the Libyan range and in the great deserts of Arabia. The Turks distinguish it by the name of Samieli, and the Arabs call it the Simoom; in Egypt it is better known as the Khamsin. It only reaches the valley of the Nile and sweeps over the Delta; when it accompanies the winds from the south-south-west and south-west, these winds are then very hot and most oppressive, and bring with them the fine sand of the Desert, which gives a murky hue to the atmosphere, and so obscures the sun, or refracts his light, that he appears enlarged and of a blood-red colour, lurid and appalling.

That heated and subduing state of the atmosphere so frequently felt by travellers in Southern Italy, is called the Scirocco, which, blowing over from the African deserts, still retains enough of its dry and suffocating power to be remembered for its withering influence; it is a sort of exhausted Simoom, which has traversed and been cooled by the air of the Mediterranean, and left its surcharge of fine sand to sink into that sea. Those who have felt its depressing influence in Italy may imagine how pestilential the Simoom is to all travellers who encounter it in its impure and unchecked state in the Desert, where it is so often found to be destructive of animal life. On perceiving its approach, travellers envelope their heads in their drapery, or throw themselves on the ground. The camels are said to be sensible of its approach, and lay their heads close to the sand to avoid its effects.

Bruce, who describes it as an exceedingly hot and enervating wind, frequently felt its influence, and once, when he and his company were on their way to Rascid, they became so enfeebled that they were incapable of pitching their tents. Each wrapped himself in his cloak and resigned himself to rest till it passed. "The poisonous Simoom blew as if it came from an oven; our eyes were dim, our lips cracked, our knees tottered, our throats perfectly dry, and no relief was found from drinking an immoderate quantity of water. The people advised me to dip a sponge in vinegar and water, holding it before my mouth and nose, and this greatly relieved me."

One remarkable effect has been perceived in these "blasts," they frequently consist of a quick succession of hot and cold gusts of wind, with differences of temperature between these gusts of more than 20° of Fahrenheit's thermometer. These affect the human body, and produce extreme feebleness and even death, for it is very probable that such great and sudden changes of temperature conduce to this end; and it is believed that the hot gusts bring a pestilential air, as a putrid and

sulphurous smell is at such times perceived. It is even asserted that the hot air is *heavier* than the atmosphere: this may account for the Arab mode of avoiding the danger to which they are often exposed; instead of placing their mouths near the ground, they generally cover them with the kefiéh, or kerchief, which they bear on their heads.

Bruce's Travels.

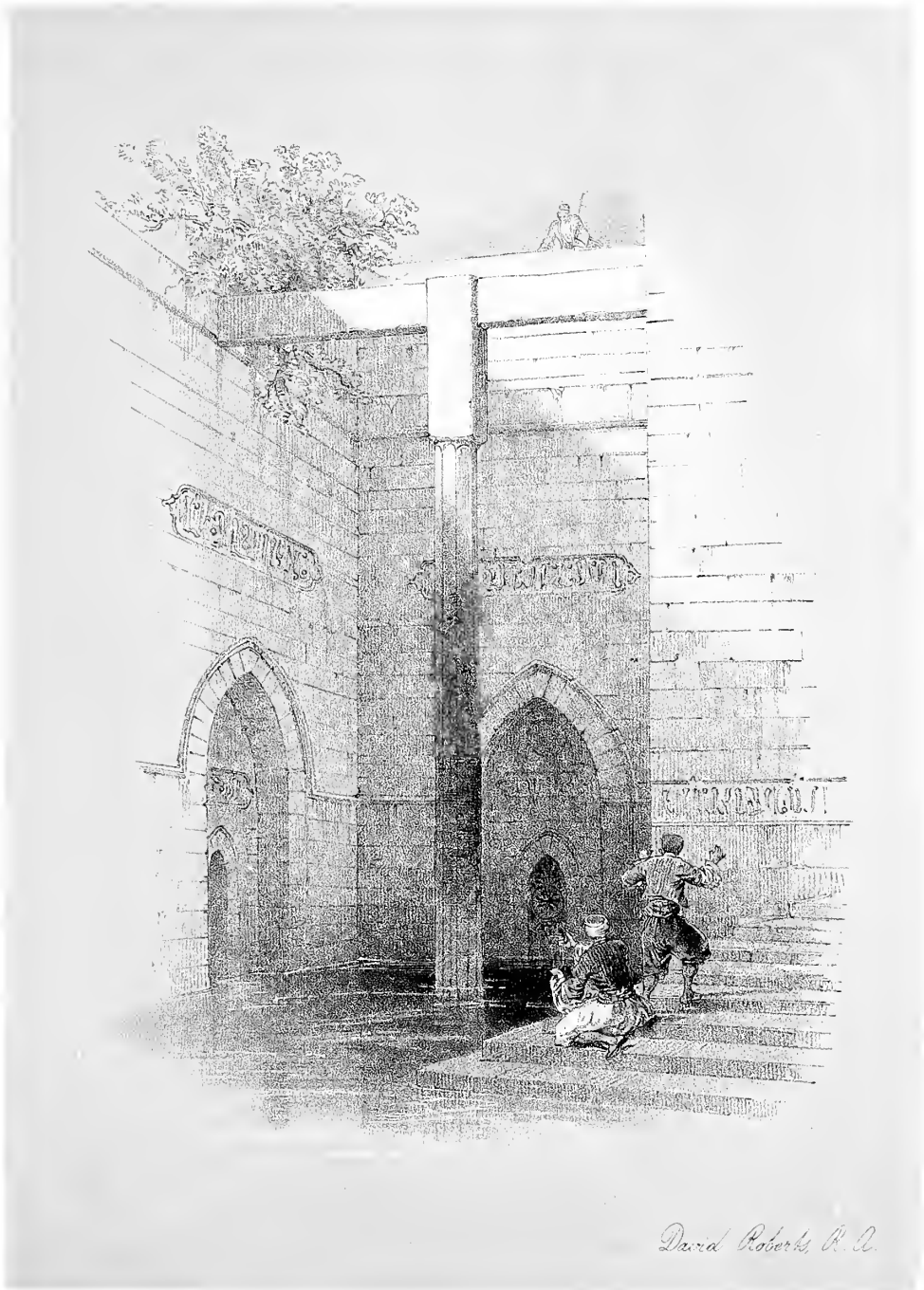
THE NILOMETER ON THE ISLAND OF RHODA, CAIRO.

THE Nilometer is a graduated upright pillar, placed in a well within a walled inclosure, built on the island, into which the waters of the Nile are admitted by concealed channels.

The amount of tax levied upon the land is guided by the fertility which is expected to be consequent upon the maximum of the rise which the pillar indicates; but it is said that the height of the Nile is as often suited by the government to the state of the exchequer, as the tax is guided by the rise of the Nile.

That the building is of comparatively modern date, is shown by the arabesque ornaments on the gate by which the water passes, and by the Kufic inscriptions on the walls, to be not more than nine hundred years old; but it is highly probable that its site was appropriated to the same purpose at a remoter period. The large building which now incloses the whole is used as a powder-magazine, and all access is denied to strangers. Mr. Roberts got access to it by climbing over the wall, and made a hurried sketch, but at the risk of being drowned in the well of the Nilometer, or shot by the sentinel.

Roberts's Journal.



London, Published by De Witt, 81 & 83, Old Bailey, & Messrs. Colnaghi, Pall Mall.

THE NILOMETER ON THE ISLAND OF THE WISDOM.



London: published by De Witt, 15, Old Bailey, and at the Proprietors, 10, Pall Mall.

VUE DE ZANZIBAR, VUE DE LA VILLE DE ZANZIBAR, VUE DE LA CÔTE DE ZANZIBAR.

VIEW ON THE NILE. ISLE OF RHODA, AND FERRY OF GHEEZEH.

THE Island of Rhoda lies off the shore about a mile from Cairo, and is reached from the city through olive-grounds which were planted by Mehemet Ali. The gardens of the island were rendered beautiful by Ibrahim Pasha, and are now so luxuriant in vegetation that its appearance to voyagers who descend the river from the south is hailed almost with the pleasure that an oasis is welcomed by the traveller in the Desert. A visit to Rhoda is one of the pleasure excursions of the Caireens, who visit these gardens to enjoy a spot so fresh and beautiful.

The island is nearly opposite to Old Cairo or Fostat, and near to the principal ferry of the Nile at Gheezeh. It owes its name to the abundance and beauty of the roses which are profusely cultivated there, everywhere clustering, and as they overhang the walls, they offer one of the greatest charms of this agreeable island, filling the eye with their beauty, and the air with their fragrance.

These gardens belonged to Ibrahim Pasha, and were laid out under the direction of Mr. Trail, a Scotchman, who was sent to Egypt for this object by the Horticultural Society of London. Walks through borders and masses of myrtle lead among groves of orange and pomegranate trees in full bearing, and trellises of vines. Fountains surrounded and gratefully shaded by cypresses; and the trees and fruits of the East, bananas and date-palms, mingle with the mulberry and the laburnum of the West, and all offer fragrance and freshness at every turn, whilst canals for irrigation everywhere wind and distribute their fertilising effects. Sometimes, however, extraordinary rises of the Nile have carried destruction for a time to these beautiful gardens.

There is an interesting tradition that it was on this island, always chosen by the princes of Egypt for its beauty and retirement, that the mother of Moses placed him, among the bulrushes on the banks, and where he was found by Thermuthis, the daughter of Pharaoh. The localities of these biblical traditions give intense interest to the visits made in these lands; but there are travellers who, in the mere spirit of contradiction, boast of a scepticism which is weaker than belief.

In our view the spectator looks up the river; the pyramids in the distance are those of Saccara. The busy and bustling scene near the great ferry is full of animation; picturesque boats lie near, and everywhere groups of Turks, Arabs, and Nubians, present subjects for the pencil of the artist. The tower of the Nilometer or Mekyas, within which is enclosed, in a deep walled square well or basin, the pillar by which the rise of the Nile is measured, is situated at the southern extremity of the island, on the spot marked by tradition as that where Moses was found in the bulrushes. The water stagnates within it, except at the season of high tide, and the whole building bears the appearance of dilapidation and decay, like all other buildings in Egypt,

except those of modern erection raised for pleasure and retreat, such as the Kiosks, which are perched in fine situations. One of these on the Island of Rhoda is three stories high, and presents from its summit a beautiful panorama. "I stood upon the little balcony of one of the windows," writes a lady, "quite enchanted with the scene; immediately below me lay the whole extent of the island spread out with all its parterres and terraces, like a map of many colours girded by the silvery river, whose course stretched on either side as far as the eye could reach. Cairo was behind me, but immediately in front stood out the colossal Pyramids in bold relief: a blue misty haze intervened, and reminded me of the many miles which separated us. I could have looked and looked for ever, but some carpenters who had been working at the windows were pestering me for *backshesh*, and would not allow me to enjoy it long."

Wilkinson's Egypt.

St. John's Egypt and Nubia.

THE LETTER-WRITER.

THIS has been a favourite subject with painters, and Wilkie made studies in the East of such groups as were thus presented to him. The letter-writer is usually found in the market-place, or in known stations, where those who are unable to write can with his aid communicate their joys or their sorrows to those far distant from them. The woman in this group, a Copt or Christian, is pouring into the ear of the old man the news to be conveyed to those whom the imagination can supply,—a husband, a son, or a brother, torn perhaps from her by the hatred and cruel conscription, an exercise of power the most remorseless in its rigour ever exercised by Mehemet Ali.

This business of a letter-writer is not confined to the East. In Italy public scribes are to be found in every city, but more especially in Rome and Naples; travellers in Spain have also noticed them; and, unless very recently become extinct, even in Paris sage-looking old men are intrusted with the secret correspondence of those whose education has not extended to the accomplishment of writing.

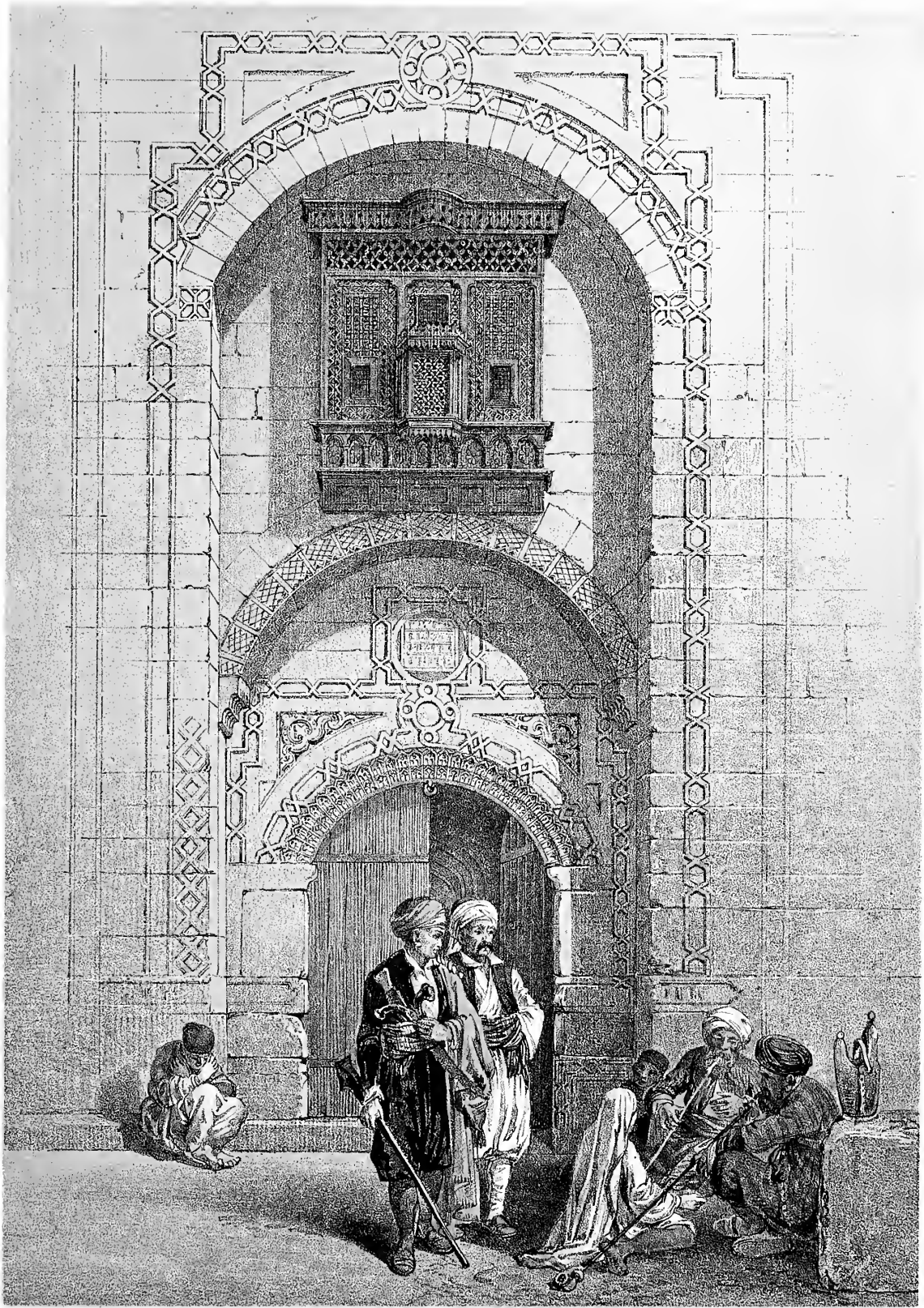
Roberts's Journal.



Dava, Rosh, P. II.

Illustration of the scene described in the text.

THE LETTER WRITER. A.P.



Entrance to the Mosque of the Sultan at Constantinople

Engraving by J. G. Thompson



ENTRANCE TO A PRIVATE MANSION, CAIRO.

MR. LANE, in his "Modern Egyptians," mentions the peculiar character of the private houses of their metropolis as deserving particular description, and he gives a very characteristic woodcut of a narrow street, which, he says, is wider than usual, where the projecting windows so overhang as effectually to exclude the sun. From the foundation to the ground-floor the walls are cased with a yellowish-coloured stone, and the alternate courses, as seen in the mosques, are also often coloured red and white. The first-floor is commonly carried out on corbels, and the windows projected from the rooms.

There is a general style in the architectural arrangements to the entrances of the private houses in Cairo. The door is frequently ornamented; and generally in compartments, with sometimes inscriptions, such as, "He (*i. e.* God) is the Creator Everlasting;" these are usually in white or black characters. Often, there are corresponding compartments of the same form, but variously coloured; the remainder of the door is generally green, though it be the sacred colour of the Prophet. The doors have iron knockers and wooden locks: these are very secure, for, by means of a simple and efficient arrangement of wires, they are not dissimilar in principle to our Bramah's locks. A mounting-stone is also often seen by the doors of private houses. Before entering even the poorest houses, it is usual for the visitors to utter, often at the top of their voices, certain sentences, in order to give the females, who may be busy in their domestic avocations, time to veil or cover their faces. Without this mark of decorum, no one would think of entering the most humble dwelling.

The doorways are generally arched with merely the segment of a circle, and often with beautiful arabesque decorations and traceries around the arch and on the spandrels within the rich mouldings which bound the portico. In the example drawn by Mr. Roberts a second arch, and even a third, rises above the door; and within between two of these is a projecting latticed window, adapted for observation by the ladies and others within, but perfectly concealing them from the passers-by in the street. These windows are sometimes, in the houses of the richer inhabitants, glazed inside, but more frequently they are left without glass, giving free access to the air at all times. The framework of the lattice, formed of turned wood, is generally fixed, and though often painted, it is more frequently left the natural colour of the wood. The external appearance of these latticed windows is one of the most striking characteristics of Oriental domestic architecture.

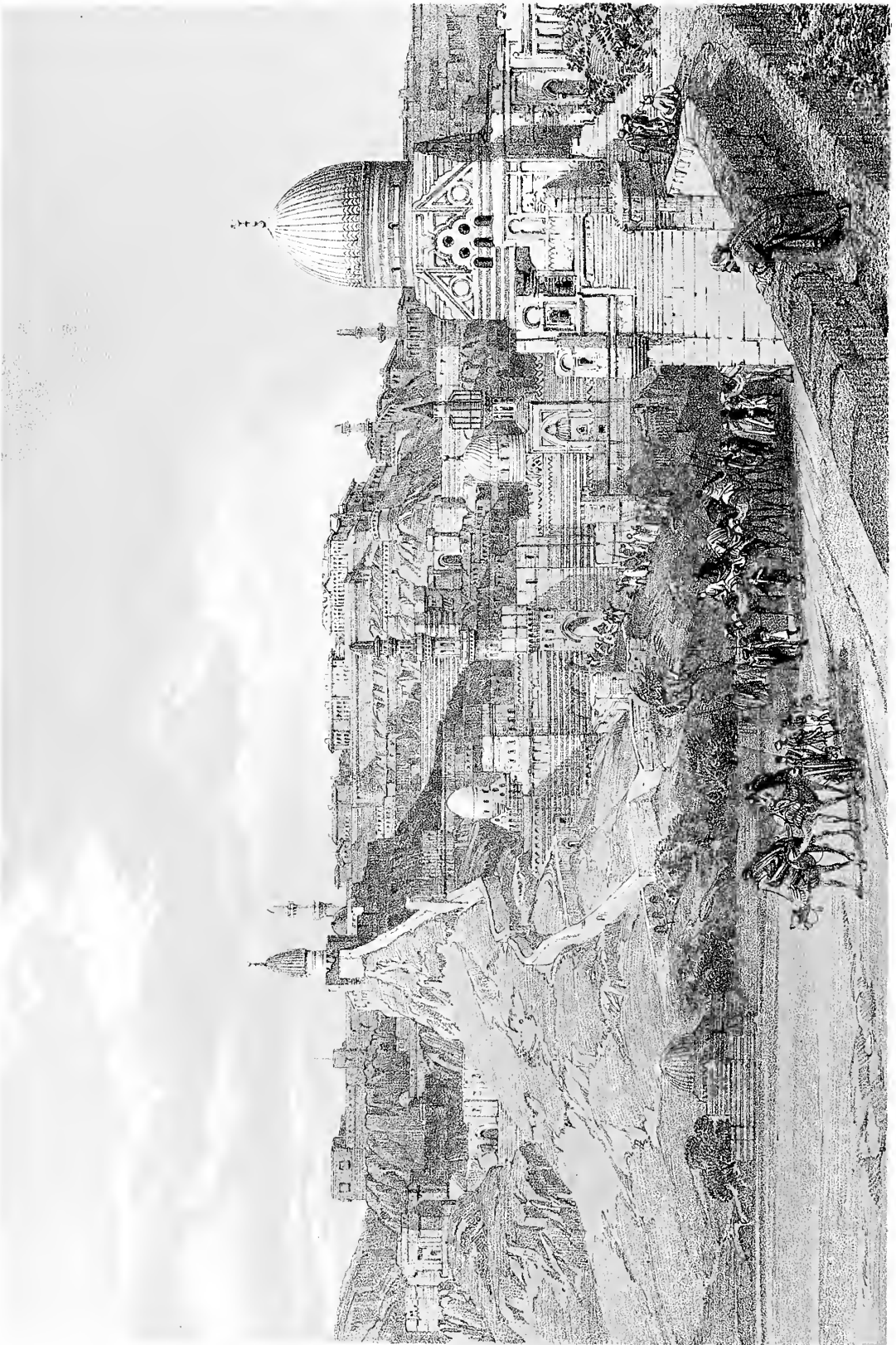
TOMBS OF THE MAMELUKES, CAIRO.

ANOTHER of those picturesque but nameless mosque-tombs which are scattered over that part of the Desert which lies just without the walls of Cairo and forms its necropolis; they help to fill the pages of the artist's sketch-book, though they have not left a line for the historian's. Raised at a great cost by the caliph, or the bey for his tomb, it sometimes happened that he never rested there; but found in the utter want of protection for life and property under such governments as have cursed Egypt, a more ignoble and dishonoured grave, with no one to inherit, for none ventured to claim the dangerous honour of being his successor: his name was soon forgotten and his mosque-tomb left to fall into decay, like the dust of the common inhabitants of earth around him.



London, Published Decr 21 1836 by Day & Son, Cross Street, Lincoln's Inn Fields.

THE MEMORIAL OF THE





CITADEL OF CAIRO, THE RESIDENCE OF THE PASHA.

THIS striking view is taken from a ruined mosque near the city walls, and looking towards the rock of the Citadel, which stretches along the horizon, from where it intercepts the range of the distant Mocattam hills to the Great Mosque of the Sultan Hassan. Between the observer and the hill of the Citadel lies the great necropolis of Cairo, that part of the eastern desert which extends from its walls to the Mocattam range, in which the dead of ages are laid, and where those splendid religious edifices are found which are commonly called the Tombs of the Sultans. The ruined mosque in the foreground is built in an angle of the city wall. From one of the gates below a caravan is seen issuing, and masses of building which intervene between the ruined mosque and the Citadel are broken by the domes and minarets of the mosques of Cairo.

The Citadel itself is covered with a range of buildings, that present in this view rather the appearance of a barracks than the palace and mosque of the Pasha, where he holds his court, though his domestic residence is in the Isle of Shoubra.

The fortress of the Citadel is, however, very strong, and is erected upon a promontory or spur of the Mocattam hills, which forms a table two hundred feet above the plain of the city, and completely commands it; it is strongly fortified, especially towards the city. The Saladin of history and of romance was its founder; he built its defences in the twelfth century, and manfully opposed Richard Cœur de Lion and Philip Augustus. The French, during their occupation of Cairo, fifty years ago, strengthened the fortifications by outworks; and Mehemet Ali has still further improved its defences. He also built the splendid palace and harem which are seen on the right cresting the hill. The Citadel is the lofty building which on the left of the range intercepts the more distant Mocattam. The minaret of the old or great mosque rises between the Citadel and the palace; and another grand mosque, now erecting, is intercepted by the dome of the ruined mosque in the foreground.

The new palace is magnificent and capacious, combining the splendour of the East with all the luxuries of Europe which he could command. Gorgeous chandeliers from England and mirrors from France; plate-glass in such profusion that the windows of the state-apartments are triply glazed to keep out the sand of the Desert. The ceilings are painted in fresco, the marbles of Italy are employed in the decoration, and gorgeous carpets from England form the furniture of this vice-regal residence.

The Hall of Audience is a noble apartment, one hundred and fifty feet long, and one hundred and twenty wide, paved with marble. Besides the palace, there is a mosque, not yet completed, which is intended to surpass all others in Cairo. Within the Citadel are many public offices,—the Mint, the Hall of Justice, and the Arsenal. To make room for the mosque, the famous Hall of Joseph, a lofty building supported on numerous handsome granite columns, was removed in 1829; a few of the columns only are yet standing, but those which formerly stood there were so carelessly removed that by far the greater number were broken—a fate that probably awaits the removal of the remainder.

There are still some remains of the palace of Saladin, and the fine minaret of his mosque remains, but the ruined palace is used as a weaving manufactory! On the

Citadel is a relic of the great Saladin, not so easily destroyed or misappropriated, it is known as Joseph's Well, which is sunk in the solid rock to the depth of two hundred and eighty feet, and is forty-two feet in circumference. A winding gallery, which mules can ascend and descend, reaches to the water; this well renders the Citadel independent of the aqueduct from the Nile.

It may be easily imagined how very fine the view of Cairo and the surrounding country must be from those accessible points of the Citadel which complete a panoramic survey, especially from the platform, where the city is seen below the observer, with its thousand minarets and domes; and the valley of the Nile is commanded from the Great Pyramids and those of Saccara on the south, and towards the north, to its subsidence into the Delta.

THE COFFEE-SHOP OF CAIRO.

THE character of the Oriental coffee-shop is not limited to Cairo. Throughout Syria, and wherever there are pipes, coffee, and Mussulmans, it is the resort of the idler. Cairo contains more than a thousand coffee-shops. They are generally small, open in front, sometimes with arched lattice-work. They have usually a low bench, covered with matting along the front except at the door, and there are similar low seats on two or three sides within, where those who occupy them are at once the observed and observers of all passers-by. Musicians frequent them, and the Story-teller is generally found there, who for hours together will secure the attention of an audience chiefly composed of tradesmen and the working classes. The hardy artisan, after his day's labour, is a frequent visitor, and the proprietor is esteemed an important personage, to whom all show respect. He is observed here pouring out the beverage which is nowhere so productive of enjoyment as in the East. A large copper pot is always simmering over a charcoal fire, to be served hot; this, and the cups arranged near him, seem to constitute his whole stock in trade and furniture, for chairs are not required for those who sit cross-legged on the ground or a low seat. In the group, our Artist has introduced one of a frequent class of listeners, who is blind from that scourge of the Egyptians, ophthalmia; he resorts to the coffee-shop for the news of the day, or to listen to the story of some narrator.

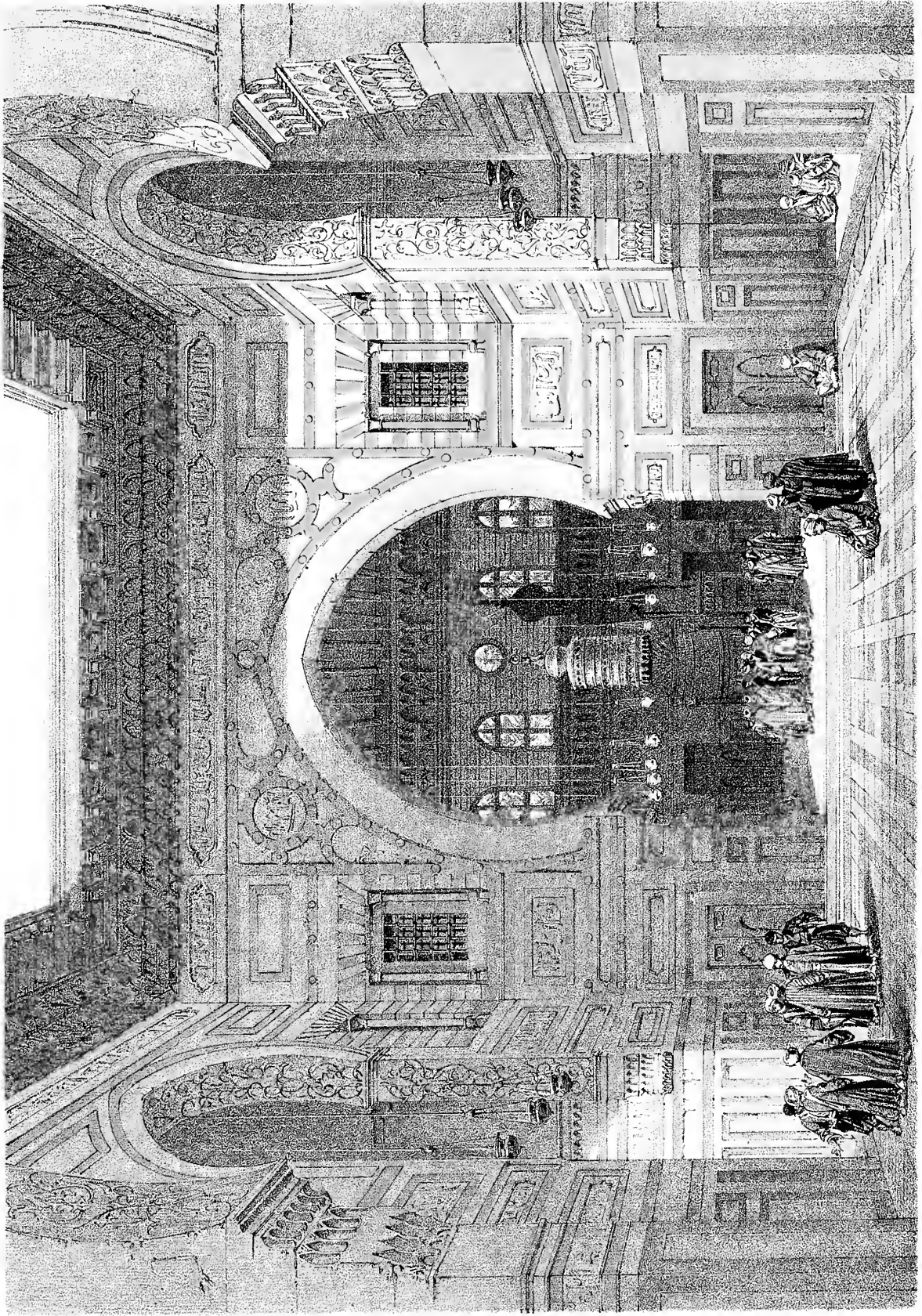
The visitors generally bring their own pipes and tobacco, but an intoxicating preparation of hemp is often smoked, and can be obtained in the low coffee-shops; the properties of this plant were known to Galen, and even mentioned by Herodotus as used by the Scythians to produce inebriating effects. When even taciturn Turks and Arabs become excited and boisterous in these coffee-shops, it is due chiefly to the intoxicating fumes of this preparation of hemp.



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INTERIOR OF THE MOSQUE OF THE SULTAN EL GHOREE.

THE entrance to this fine Mosque is shown in the view of the Bazaar of the Silk-Merchants, or, as it is sometimes called after the founder, the Mosque of El Ghoreëh.

The interior varies as much in mosques as in Christian churches. In the three which have been given in this Work, those of the Sultan Hassan, the Metwalys, and El Ghoree, this diversity is obvious; spacious and open courts and fountains in the first, the fine ranges of columns in the basilican character of the second, and in this of El Ghoree, the grand opening to the Mehráb, with its singular arabesque arch, formed by two large segments of circles which join in a pointed arch at the top, leaving an opening above the abutments nearly equal to two-thirds of a circle. On looking in from the open court, the lamps, the arabesques, and enrichments of colour, characterise the Oriental place of worship.

The Mosques have already been described. Under certain regulations, access may be had to them by Franks, when accompanied by a cawass, or a janissary, who is appointed to attend those who have obtained leave to enter precincts which are generally forbidden to infidels. The Turkish costume on these occasions should always be adopted, and the utmost caution is required not heedlessly to give offence. Mr. Roberts narrates in his private journal a visit which he made to the Mosque of Flowers, where he inadvertently exposed himself to great danger. He says:—“Thanks to the kindness of General Patrick Campbell (then Colonel Campbell), who was Consul-general at Cairo, and the interest he took in furthering my views, I obtained access to all the principal mosques without exception. Franks, in general, are limited to that of the Sultan Hassan and a few others.

“In my rounds I was among others permitted to enter one of the most sacred, that which is called the Mosque of Flowers. I wore the dress of a nazib, or military officer; my two janissaries were left as guards at the entrance. Accompanied by a young officer of the Pasha, one of several who had been educated in England, but whose name I avoid mentioning, in strolling over this vast building, I came upon an apartment where I found several people employed upon a most superbly embroidered covering, the arabesque flowers which prevailed in the work being of gold upon a black silk tissue, exceedingly beautiful in design. I knelt with others, not to kiss it, as I afterwards found they did, but to examine more minutely the material of which it was composed. I very soon found that I had been guilty of some dreadful crime, though at the moment I was unconscious of it; but on lifting up my eyes I saw my attendant first put his finger on his lip and then across his throat: there was plain and significant English in this, and his gesture showed me that if I did not follow him the result might be fatal. I had been long enough in Egypt not to know that where so much bigotry prevails there was danger. I had presence

of mind enough to again prostrate myself before it, as I saw others around me do, and slowly rising I gradually made my way to the door; not that by which my friend retired, though he beckoned to me. Once out I ran almost breathless through several crooked streets before I again met the officer. I soon learnt the monstrous sacrilege I had been guilty of, and the danger into which my curiosity thoughtlessly had led me. I found that this was the mosque in which the holy covering is prepared, and which is annually sent, accompanied by thirty or forty thousand pilgrims, to be placed over the tomb of the Prophet at Mecca. Had it been known that that sacred drapery had been polluted by the touch of an unbeliever—a dog of a Christian—and I had been caught, it is horrid to reflect upon what might have been my punishment for the unconscious sacrilege.”

Roberts's Journal.

THE GHAWÁZEES, OR DANCING-GIRLS OF CAIRO.

THESE public dancers are often confounded with the Almehs, who are female singers. The Ghawázees are dancing girls who perform unveiled in the public streets to amuse the rabble; their dances have little elegance and less decorum. Their dress is similar to that worn by the middle classes in Egypt. They often perform in the court of a house, or in the street before the door, on occasions of festivity, such as a marriage or the birth of a child; but they are never admitted to a respectable hareem, for they are the most abandoned of courtesans. They are often extremely handsome, and among them are certainly to be found the finest women in Egypt.

Many have slightly aquiline noses, the characteristic of a distinct race, which they assert themselves to be; and their origin is certainly involved in great obscurity, resembling in some points another mysterious people, the Gipsies. In many of the ancient tombs are representations of females in private entertainments, dancing to the sounds of instruments, similar to the modern Ghawázees; these records of their existence as a class, on tombs prior to the Exodus of the Israelites, leave us fairly to infer that they are descended from the same caste: for they still keep themselves distinct from other classes and abstain from marriages except with persons of their own tribe: they have a peculiar language, too, which they use to conceal their communications from strangers.

By a decree of Mehemet Ali, the Ghawázees were lately banished from Cairo, and Lower Egypt, to Esneh, the first place on ascending the Nile where their performances are publicly allowed.

Roberts's Journal.

2. 1845



David Roberts, R. A.

Illustration of a musical performance in a room.

1845



Engraving of the Palace of Versailles, the Great Court, and the Em. P. 1867.

FIGURE 1. THE GREAT COURT FROM THE GREAT COURSE OF THE PALACE.



MOSQUE OF THE SULTAN HASSAN, FROM THE GREAT SQUARE OF THE RUMEYLEH.

THIS is the finest Mosque in Cairo, and though it is rapidly hastening to ruin, its dilapidation is unchecked by repair. It is one of the finest examples of Arab architecture of the fourteenth century, and in plan, solidity, and scale, is unrivalled in the city. It was constructed by *Melec-el-Naser Abou-el-Maali Hasan ben Mohammed ben Kalaoun* (Coste has pleasure, like Dr. Primrose, in giving all the names), in the quarter out of the gate of Zouaïla. It was begun in 757 of the Hegira (A.D. 1356), and finished in three years. It stands in the highest part of the city, just below the citadel, on one side of the great square of the Rumeyleh, and in every general view of Cairo is a striking feature from its magnitude and elevation. El Makreezee said, that "Islamism possessed no temple comparable to this in its architecture, its loftiness, and its grandeur."

The tomb of the Sultan is within the square part of the building, which formerly contained a valuable library. Its grand cornice has a noble projection, enriched with fretwork and honeysuckle ornaments.

According to M. Coste, the extreme length of the irregular exterior figure is about five hundred feet, and the greatest length of the nave within, including the tomb of the Sultan, which corresponds with the choir of our cathedrals, three hundred and fifty-eight feet; its length, without the tomb, extending to the niche of the *Mehrab*, in the direction of Mecca, about two hundred and fifty. The tomb is sixty-nine feet square, and the walls about one hundred and twenty-eight feet high; in some parts they are twenty-five feet thick, and generally exceed thirteen feet in thickness.

The general plan of this Mosque, the most perfect of its class, is a Greek cross. It is vaulted on every side of the court. Below that on the south-east is the sanctuary. Its construction is regular, in stone painted in alternate white and red bands. The cornice is bold and corbelled, and the parapet surmounted with ornaments formed like the fleur-de-lis. The principal entrance, a noble vestibule, instead of opening under the façade below the minarets, is placed in a narrow street; and the general plan has been controlled by the previous direction of the streets. It is extraordinary that these were not removed, for the regular structure of so grand a building; but perhaps a power, greater than that possessed by a tyrant ruler, forbade it.

It is said that three years exactly were occupied in its erection, and at a daily cost of 20,000 drachmas of silver; an amount so enormous that it would have been abandoned, but that it might have been said that a sovereign of Egypt had not funds enough for such a work.

The difference in the height of the minarets offends the eye, but not so much in this point of view as when opposite the façade: one of them is also much larger than the other; each has three stages or galleries; the highest is about two hundred and eighty feet. The dome above the tomb of the founder is about one hundred and seventy feet high, and nearly seventy feet in diameter.

The mosques are open from daybreak to the last evening-prayer, two hours after sunset. The Mussulman does not consider a mosque, as some other religionists look upon their sacred edifices, as one wherein the presence of the Divinity is supposed, but as a building only for the union of the faithful in prayer, or the accomplishment of a religious duty. The part of a mosque which is held in the greatest reverence is the Mehráb, from its position towards the Kaaba, and is alone considered sacred.

Coste's "Monumens du Kaire," &c.

Roberts's Journal.



